

ELDORADO

PRODUCER-
DIRECTOR: Howard Hawks

WRITER: Leigh Brackett

SHOOTING SCRIPT
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ELDORADO

NAME CHANGES FROM PREVIOUS YELLOW SCRIPT

COLE THORNTON (Was Arch Eastmere)

J. P. HARRAH (Was Dan Hallock)

BART JASON (Was Mark Lacy)

DAN McLEOD (Was Nelse McLeod)

KEVIN MACDONALD (Was Perc Randal)

His sons SAUL
JARED
MATTHEW
JOHNNY

SAMANTHA (SAM) MACDONALD (Was Anne)
(His daughter)

DOCTOR MILLER (Was Dr. Hyssop)

* * *

FADE IN:

1. EXT. SHERIFF'S OFFICE - (DAY)

"BULL" THOMAS, deputy, approaching office.

2. INT. SHERIFF'S OFFICE - (DAY)

as Bull comes in. J.P. HARRAH, the sheriff, is at the desk.

BULL

Well, town's kind of busy this morning.

HARRAH

Hm.

BULL

Ain't you interested?

HARRAH

I'm going to hear it whether I am or not. What's so busy?

BULL

We got a visitor.

HARRAH

Who?

BULL

Cole Thornton.

HARRAH

You sure?

BULL

Big fellow, about six-four...

HARRAH

What kind of horse does he ride?

BULL

Kind of fancy, but a good one.

HARRAH

Silver on the saddle?

BULL

'Bout a ton of it.

2. (Cont'd)

HARRAH

That's him. Where is he?

BULL

Down at Maudie's place. I heard
he was going to work for Bart
Jason.

HARRAH

You've been a busy man this
morning.

Harrah gets a rifle.

BULL

You want me to come with you?

HARRAH

Why?

BULL

Just 'cause I'm curious.

HARRAH

I'll let you know what happened.

3. EXT. STREET - (DAY)

Harrah goes along to the SALOON, pauses to look at a
big Appaloosa tied up at the rack, then goes in.

4. INT. SALOON - (DAY)

Harrah looks around, then speaks to bartender.

HARRAH

Tom...a big fellow, about six-
four...came in just a little while
ago...

BARTENDER

He's in shaving, getting cleaned
up.

He points, Harrah nods and goes on.

5. INT. WASHROOM - (DAY)

COLE TFORNTON washing the soap off his face. Harrah
comes in.

5. (Cont'd)

HARRAH

Hi, Cole.

COLE

I'd know that voice anywhere.
Wait'll I get the soap out of my
eyes...heard you were sheriff
here now...I was going to come and
say hello as soon as I...
(Sees the rifle)

What's that for?

HARRAH

Only until I find out which side
you're on.

COLE

What do you mean?

HARRAH

I hear you're going to work for
Bart Jason.

COLE

Nothing set. He offered me real
good money. I haven't found out
yet what I have to do to earn it.

HARRAH

You want to know?

COLE

(Looks at rifle
and grins)

You go right ahead and tell me.

HARRAH

It won't take long. Jason came
here right after the War, with a
pocketful of money. Nobody seems
to know where he got it. Anyway,
everybody else was broke...you
know how things were then.

COLE

Same all over Texas.

HARRAH

Well, having money, Jason started
to grow. Now he can't grow any
bigger until he gets more water...
and there's only one place he can

5. (Cont'd)

HARRAH (Cont'd)

get it. Trouble is, somebody got there ahead of him...about twenty years ahead. Man named Kevin MacDonald...came out here when there was nothing but Indians, coyotes, and drought. MacDonald's got four boys and a girl, and they've all worked, and hung on through the bad times, and now things are starting to look up again...and MacDonald is in no mind to sell out. So he's holding, and Jason's pushing, and I'm standing in between. I guess you're supposed to take care of me.

COLE

Hm. Not that I couldn't do it, Harrah, but I don't think I'd like that.

HARRAH

I was hoping you'd feel that way, because I wouldn't like it either. Not that I couldn't handle you...

COLE

That's why you brought that thing with you.

HARRAH

I'm not doing this for fun.

COLE

Mm-hm. Okay, Harrah. Suppose I go and tell Jason that I talked to you and you scared me out. Good enough?

HARRAH

Good enough.

He lets the muzzle drop.

COLE

Whew! That's more comfortable... It's good to see you, you old sidewinder! When I get back you can buy me a drink...

As they go through the door Cole is first. He runs into MAUDIE.

5. (Cont'd)

MAUDIE

Cole Thornton! Where did you come from? I was beginning to think you'd forgotten me.

COLE

How could I ever do that?

MAUDIE

The last time I saw you, you told me...

(Sees Harrah
and starts to
laugh)

Don't tell me you two are friends!

HARRAH

I gather you knew him before you knew me.

MAUDIE

A long time ago. I never mentioned that, did I?

HARRAH

No.

MAUDIE

I'm awful glad you're friends.

COLE

We may not be when we think things over.

MAUDIE

If you aren't, I'm through with both of you.

HARRAH

Cole, we're going to have to find us another girl.

MAUDIE

Come on, I'll buy you both a drink.

COLE

I got a little job to do first, Maudie. The three of us will get together in a couple of hours... Where's Jason's place?

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(Continued)

5. (Cont'd)

HARRAH

About four miles out. Take the north road. After you cross the creek you'll see a little butte... Bear east of it. That's MacDonald's boundary. Jason's ranch is about two miles beyond.

COLE

I'll see you.

He goes.

6. INT. SALOON - (DAY)

Maudie and Harrah.

MAUDIE

You're not mad at me, are you?

HARRAH

You know better than that.

MAUDIE

I'd like to tell you.

HARRAH

You don't have to.

MAUDIE

I know I don't. That's why I want to. I met Cole right after my husband was killed. I did tell you about that...

HARRAH

You told me.

MAUDIE

Well, there I was, stranded... a gambler's widow, without a chip to my name. Cole was awful good to me. Gave me a stake, helped me get on my feet again...never would take a penny when I tried to pay him back.

HARRAH

Sounds like him.

MAUDIE

You known him a long time?

6. (Cont'd)

HARRAH

Since before the War. We've travelled some together.

MAUDIE

Sure. I know what that means. You saved his life or he saved yours or both...and neither one of you will say a word about it. Men!

HARRAH

You want it set to music, with a full orchestra?

(Bull comes up)

Hi, Bull. Anything new?

BULL

Thought you might like to know... Cole Thornton just rode out of town headed for Jason's place.

HARRAH

Don't say. Reckon that means trouble?

BULL

Don't know. But where there's sign, you can look for beaver.

HARRAH

Thanks, Bull. I'll keep a sharp watch.

Bull nods and goes. Maudie is laughing.

MAUDIE

Oh, you're mean.

HARRAH

Why? It keeps him happy.

DISSOLVE TO:

7. EXT. COUNTRY - (DAY)

SHOT of a HORSEMAN riding fast, coming from town.

8. EXT. CREEK - (DAY)

The creek Harrah spoke of. The horseman pulls up

8. (Cont'd)

where KEVIN MACDONALD, two sons, SAUL and JOHNNY, and a couple of cowboys or vaqueros are driving about 100 head of horses.

HORSEMAN

Mr. MacDonald...

MACDONALD

Hello, Roy. Something wrong?

HORSEMAN

Doc Miller sent me. Said to tell you Bart Jason has hired himself a gunhand...Cole Thornton... and Thornton rode out there about an hour ago. He wanted you to know, and said to be careful.

MACDONALD

Thanks, Roy. Tell Doc I'm much obliged to both of you.

HORSEMAN

I will.

He goes. The MacDonald boys gather round their father.

SAUL

What are we going to do, Pa?

MACDONALD

We'll take these horses back to the ranch. Saul, you get out to the West Fork and tell Matthew and Jared to get back to the house as soon as they can.

SAUL

Sure, Pa.

He goes.

MACDONALD

You, Johnny. You get up there on that butte. You see anybody coming, you fire a shot in the air. That'll give us a little warning.

JOHNNY

Okay, Pa.

8. (Cont'd)

MACDONALD

(Yells after him)

As soon as you fire that shot,
you jump on your horse and high-
tail it, you hear?

JOHNNY

I hear you, Pa.

MACDONALD

(To cowboys)

Come on, let's get 'em moving.

They drive the horses on as we

DISSOLVE TO:

9. EXT. JASON RANCH - (DAY)

Cole Thornton rides into the ranch. Several MEN...
Jason's hands, a rather seedy-looking bunch of hard
cases, come out to look at him.

COLE

Where'll I find Jason?

MAN

Up at the house.

Cole goes to the house. They drift after him.

Cole knocks, BART JASON comes to the door.

COLE

Mr. Jason?

JASON

Yes.

COLE

I'm Cole Thornton.

JASON

I've been expecting you, Thornton.
Come in.

10. INT. JASON RANCH - THE HALL - (DAY)

Cole comes in, Jason hospitably waving him on.

JASON

Not too early for a drink, is it?

10. (Cont'd)

COLE

Better hear what I have to say first.

JASON

Go ahead.

Cole hands him a small pouch of coins.

COLE

Here's what's left of your expense money. Sorry about the rest of it, but that's the chance you take. I've decided against the job.

JASON

Before you've even talked about it? No, you wouldn't do that. You must have talked to somebody.

COLE

I did. The Sheriff.

JASON

And he changed your mind?

COLE

Let's say he convinced me that the proposition wasn't very sound.

JASON

All right, Thornton, if that's your decision, then I don't want you. Just one thing interests me...You think Harrah's that good?

COLE

I think he's that good. I see you don't carry a gun, Mr. Jason, and I guess you always hire it done... so I'll give you a little advice.

(Looks out at the men)

I wouldn't tangle with Harrah if this bunch is all you've got. They don't look to me as though they could stomp down a real tough jackrabbit.

The men have heard this and aren't happy.

10. (Cont'd)

MAN

You want us to stop him,
Mr. Jason?

JASON

It's up to you if you want to
try. This is Cole Thornton.

All of a sudden they're not in the least interested
in stopping him...except one man who tries to edge
out of sight behind a shed.

COLE

You -- you over there behind the
shed. You can take a shot at me
if you want to, but you better
ask your boss first, because he'll
be dead before I hit the ground.

JASON

Don't be a damn fool, Joe. Come
out and stand with the others, where
he can see you.

(He does)

I'll remember what you said, Thornton.

Cole nods to him, mounts and rides away, and no one
stirs.

DISSOLVE TO:

11. EXT. PLAIN - (DAY)

Cole riding across country toward the butte where the
boy, Johnny, was sent to watch. As he comes close to
the butte there is a SUDDEN SHOT from among the rocks
...he sees a figure, rifle in hand, among the rocks...
he FIRES and the figure falls. Cole races for the
foot of the butte, dives for cover.

12. ON THE BUTTE

Gun in hand, Cole works his way up among the rocks.
He finds Johnny lying on the ground holding his belly.

JOHNNY

Don't shoot any more, mister...

COLE

You're just a kid. What're you...
Here, let me see that....

12. (Cont'd)

JOHNNY

Wasn't your fault, mister. I
went to sleep...I was only
supposed to shoot in the air...
It's bad, isn't it?

COLE

What's your name, boy?

JOHNNY

Johnny...MacDonald...I live just
over there, beyond the creek....
It is bad.

COLE

Bad enough, son. Bad enough.

13. EXT. MACDONALD RANCH - (DAY)

MacDonald and sons and others.

SAUL

There was two shots, Pa.

MACDONALD

I heard them.

SAUL

And I don't see Johnny
coming back.

MACDONALD

I know that...now listen to me,
you all know what to do. And don't
start anything until I...

SAUL

Pa...

A third SHOT sounds o.s., far away.

MACDONALD

Where are you going?

SAUL

Johnny's in trouble...

MACDONALD

If he is, you're not going to be
any help to him now. He went
there to warn us, and he's warned
us. Get to cover.

DISSOLVE TO:

14. EXT. MACDONALD RANCH - (DAY)

Cole rides into the ranch yard, leading Johnny's horse with the boy's body hanging over the saddle. The house and ranch buildings look deserted but are not and he knows it. He halts.

COLE

MacDonald! Kevin MacDonald.
Come and get your boy.

Slowly the MacDonald's begin to emerge, armed. The boys are letting their father run the show.

COLE

You MacDonald?

MACDONALD

I am. Is he dead?

COLE

He's dead. Get him down from there.

MacDonald signs to two vaqueros. They start to lift the boy down.

SAMANTHA (SAM) comes riding in, sees what is happening; she jumps off her horse and goes to the boy.

SAM

Johnny...

MACDONALD

Who are you?

COLE

Cole Thornton.

SAM

I've heard about you, mister.
How much is Jason paying you
to kill boys?

MACDONALD

Samantha...

COLE

For your information, Miss,
Jason isn't paying me anything
because I'm not working for him.

SAM

You expect us to believe that?

14. (Cont'd)

She grabs for a gun in somebody's holster, partly pulls it out. One of her brothers slams it back again.

SAUL

Pa's handling this.

MACDONALD

Get in the house, girl.

Instead she runs and jumps on her horse, tears out of the yard.

MACDONALD (Cont'd)

I'm waiting to hear what happened.

COLE

I'll tell you what happened. You left a boy out there all by himself, and he dozed off...and when I came by he jumped up and fired off his gun, and how was I to know he wasn't shooting at me? All I saw was somebody up in the rocks with a rifle.

MACDONALD

How do you know he dozed off?

COLE

Because he told me. He told me what his name was and where he lived and that's how I knew where to bring him.

MACDONALD

We heard three shots.

COLE

The first and the last ones were his. You'll find two bullets in him. Mine was in his belly. You know how it is when a man's gutshot...he knew too, because he said you told him they can live as long as three or four days and hurt worse all the time. Did you tell him that?

MACDONALD

Yes. I told him that.

COLE

Well, he was already hurting worse than he could stand. He

14. (Cont'd)

COLE (Cont'd)

asked me for his gun, and I gave it to him. Now do you have any more questions to ask me?

MACDONALD

No. I guess you're telling the truth. I guess if you weren't, you wouldn't ever have brought him here. I'm obliged to you for that.

COLE

Just keep your kids at home.

He goes.

DISSOLVE TO:

15. EXT. BLUFF - (DAY)

Above the creek. Sam is lying in wait with a rifle. Cole rides below by the creek. She fires and drops him out of the saddle.

16. EXT. CREEK - (DAY)

Cole, hit in the back, lies beside the water. Sam rides up, rifle in hand, gets off and goes to him, stands looking down.

SAM

Guess you won't shoot any more little boys.

Cole suddenly with a sweep of his arm knocks her feet out from under her, dumping her onto her backside into the water. He grabs the rifle.

COLE

You won't shoot any more men, either, unless you make sure they're dead before you walk up to 'em.

SAM

I won't forget that, mister. Next time I won't forget it.

Cole throws the rifle in the creek, staggers to his

16. (Cont'd)

horse and hauls himself aboard. She watches him go in helpless rage.

DISSOLVE TO:

17. INT. MAUDIE'S BEDROOM - (NIGHT)

Cole lies on his stomach in Maudie's bed. Maudie holds a can of chloroform and a cloth pad. Harrah holds Cole by the shoulders. DOC MILLER is working with a probe.

Cole moves and cries out.

MILLER

Hold him, Harrah...hold him.
Maudie...more chloroform.

She applies the pad...Cole quiets down. They watch Miller. Presently he throws the probe down.

HARRAH

Can't you get it out?

MILLER

It's too deep, too close to the spine. I'd have to cut...and I'm not good enough, Harrah. I'm not good enough.

MAUDIE

Will he be all right?

MILLER

For right now, yes. But he'd better find a good doctor and get that bullet out of there as soon as he can. It can cause him a lot of trouble. He'll need care for a while, Maudie, and he shouldn't be moved.

MAUDIE

He can stay here just as long as you say.

HARRAH

When he's better I'll take him out to my place. Damn it -- I suppose you can't blame her, but

(Continued)

17. (Cont'd)

HARRAH (Cont'd)
why did that fool girl have to
be so quick on the trigger?

MILLER
From what Thornton was babbling
under the anaesthetic, I would
guess he's wondering the same
thing about himself.

DISSOLVE TO:

18. INT. HARRAH'S HOUSE - (DAY)

Cole is sitting in a chair, still bandaged up. ROSA,
the Mexican cook, sees somebody out the window.

ROSA
Senor...

COLE
What is it, Rosa?

ROSA
Someone is coming. I think...
si, it is the MacDonald girl.

COLE
The MacDonald girl...

He moves to get up, winces and grunts.

ROSA
Sit still, Senor. What is it
you wish? I will get it...

19. EXT. HARRAH'S HOUSE - (DAY)

Joey MacDonald riding up to the house. She sits for
a moment looking at the house as though making up her
mind whether to go in...then jumps off the horse.

20. INT. HARRAH'S HOUSE - (DAY)

Joey enters. On a table beside Cole now a hat or a
serape, something of the sort, is thrown.

JOEY
Hello, Mr. Thornton.

(Continued)

20. (Cont'd)

JOEY (Cont'd)

(He doesn't answer)

How...how are you?

COLE

You planning to finish the job
this time if you get the wrong
answer?

(She shakes her
head)

You look like you mean it. All
right.

(Uncovers a gun
on the table)

JOEY

I can't blame you for that.
But I only came because I have
to say something...

COLE

You don't have to say anything.

JOEY

Yes I do. It's not that easy
for me, mister. I never shot
a man before.

COLE

I never shot a kid before. And
I don't find it easy.

JOEY

Then let me say what I came to
say.

COLE

Look...you thought you had a
reason to kill me, just like I
thought I had a reason to kill
your brother. We were both wrong
but I was a better shot. Just be
thankful you weren't.

JOEY

Maybe someday I can make it up
to you...

COLE

I owe you and your family for the
kid...so don't talk to me about
debts. Now go on, get out of here.

(Continued)

20. (Cont'd)

JOEY

All right, Mr. Thornton. And
I won't even say I'm sorry.
Because that's the most useless
word I know.
(Goes)

COLE

(Looks at gun)
It sure as hell is.

DISSOLVE TO:

20A. INT. HARRAH'S HOUSE - (NIGHT)

Rosa putting dinner on the table. Cole and Harrah
bent over a map, muttering about routes...throwaway
dialogue. Maudie is fixing a drink for Doc Miller.

HARRAH

It's pretty dry that way. You
might do better to cut north and
cross the Rio Grande here...

COLE

Take too long. I've been down
that way before...there's water
if you know where to find it...

MAUDIE

Here's your drink, Doc.

MILLER

Thanks, Maudie.

MAUDIE

I don't suppose you can talk him
out of leaving.

MILLER

If you can't, what chance have
I got?

MAUDIE

You could tell him he's not in
shape to travel yet.

MILLER

I could, but he wouldn't believe it.
(To Cole)
I hear you're going to Sonora.

(Continued)

20A. (Cont'd)

COLE

That's right. Got this letter from some people there...they've been losing shipments from their silver mine and they're worried about the bandits overworking themselves like that. They think maybe I can persuade them to take it a little easier.

MILLER

What a way to make a living!

COLE

It's the only one I'm any good at.

MILLER

Well, enjoy yourself. But don't forget that chunk of lead you're carrying.

COLE

I've had all of being laid up that I want for right now. I'll get around to it sometime.

MILLER

Just don't wait too long.

He hears Bull's bugle outside in the distance.

MILLER (Cont'd)

Hark...the horns of Elfland faintly blowing...

21. EXT. HARRAH'S HOUSE - (NIGHT)

Bull riding up on his mule, blowing the bugle. Cole and Harrah and Doc Miller come out on the porch.

MILLER

What is that, Advance or Retreat?

COLE

Darned if I can tell.

HARRAH

I think he's one reason we lost the war.

BULL

Hi, Sheriff---Cole...Hi, Doc.

HARRAH

How about sounding Mess Call?
We're waiting dinner for you.
On second thought, don't bother.
Just get yourself inside.

BULL

Right away, Sheriff. Brought
along some red-eye in case there's
a sudden drought.

COLE

There could be. This is the big-
gest send-off I ever had...maybe
you're just glad to get rid of me.

They go inside.

DISSOLVE TO:

22. INT. HARRAH'S HOUSE - (NIGHT)

They are finishing dinner, AD LIBBING comments on the excellence of the food.

COLE

Rosa, you're the best cook in
Texas. If you could only shoot
a gun, I'd marry you.

ROSA

And if only you did not shoot a
gun, Senor, I might say yes.

(Continued)

22. (Cont'd)

MAUDIE

You'd be making the biggest mistake
of your life.

HARRAH

Let's do this up in style. I've
got a bottle of good Spanish brandy.

MAUDIE

I can see this is going to go on
far into the night, and my place
won't run itself. You want to
stop and say good bye later?

COLE

Let's just say so long, Maudie.

MAUDIE

Well, that's more than you said
the last time.

(Lifts her glass
of brandy)

Luck. ... Come around again.
Good night, Harrah. Thanks for
the dinner.

AD LIB good nights.

HARRAH

I'll walk out with you.

They go.

MILLER

It's none of my business, Cole,
but I'm just wondering if you've
thought about Bart Jason. He isn't
going to give up, you know. Sooner
or later, Harrah's going to have a
lot of trouble on his hands.

COLE

He can handle it.

MILLER

Jason'll get himself another gun-
fighter.

COLE

He'll be wasting his money, I know
'em all. There isn't one of 'em
Harrah can't stand up to.

(Continued)

22. (Cont'd)

COLE (Cont'd)

(Harrah comes in)

But I'll ask him. Harrah, Doc says
you're going to have trouble with
Jason, and he's right, you are.
Do you want me to stick around and
help you?

HARRAH

You tell Doc that when I want a
nursemaid I'll let him know. What'll
we drink to?

BULL

My old outfit...the First Tennessee.

COLE

Hood's Texans.

HARRAH

Hood's Texans.

MILLER

I'm a bluebelly. First Ohio.

HARRAH

There might be a drop here for
General Grant.

They drink.

BULL

(To Cole)

Did I ever tell you how I got
my Indian name, Bull-Charges-
Bravely?

23. EXT. HARRAH'S HOUSE - (NIGHT)

as Maudie drives away. From inside comes the sound
of laughter and then Bull's bugle.

The bugle notes hold as we -

FADE OUT.

FADE IN:

24. EXT. STREET - SAN MIGUEL - (NIGHT)

The trumpet note is still prominent, but now it is

(Continued)

24. (Cont'd)

not Bull's, but a snarling throaty Mexican trumpet sounding from a CANTINA in the street of this border town. Cole Thornton rides by.

25. EXT. SHERIFF'S OFFICE, SAN MIGUEL - (NIGHT)

Cole comes up, stops to speak to DEPUTY JOE BRADDOCK.

BRADDOCK

Hey, Cole? Cole Thornton.

COLE

Joe Braddock. When did you quit robbing banks?

BRADDOCK

Oh, I had to turn honest...I found this thing stuck on my chest.

(Touches his badge)

COLE

Deputy, huh? Who's the sheriff?

BRADDOCK

Hey, Bill, come out here.

SHERIFF BILL MORELAND comes out.

MORELAND

What is it, Joe? Cole...!

COLE

Bill Moreland. Holy smoke, what a pair you make! Last time I saw you both you were two jumps ahead of a posse raisin' dust for Mexico.

BRADDOCK

I guess that's what changed our minds. The chasin' end of it began to look a lot better than the runnin' end.

MORELAND

Glad to see you looking healthy. I heard you got shot.

COLE

That was six, seven months ago.

MORELAND

Where you been?

(Continued)

25. (Cont'd)

COLE

Sonora...working out a little shipping problem for a mine.

BRADDOCK

Get it settled?

COLE

Sure did. Where's the best place to find a drink, a dinner, and a pretty girl?

MORELAND

Try the Cantina over there.

COLE

Come on, I'll buy you a drink.

MORELAND

I'd like that, but we're working men now. We have to go see who stole four goats from old Tony Gomez.

BRADDOCK

Goats. That's what's happened to us. You going to be around a while?

COLE

Day or two.

MORELAND

We'll see you later, then. So long.

Cole heads for the cantina as we -

DISSOLVE TO:

26. EXT. SAN MIGUEL STREET - (NIGHT)

A group of men, tough-looking, trail-worn and dusty, ride into town and stop at the Cantina, where Cole's horse is tied up. Their leader is DAN McLEOD. Among the riders are MILT DANIELS, PETE BARNES, and CHARLIE HAGAN.

They go into the Cantina.

27. INT. CANTINA - (NIGHT)

Cole Thornton is at a table in the corner with a girl. McLeod and the riders line up at the bar, AD LIBBING orders for drinks.

McLEOD

Can you rustle up something to eat? Doesn't matter what as long as there's plenty of it.

PROPRIETOR

Si, senor. Yes. Right away.

28. EXT. SAN MIGUEL STREET - (NIGHT)

ALAN BEDILLION TREHEARNE, to be known as MISSISSIPPI, rides into town. He wears a distinctive black hat, and no gun. He has ridden a long way, and is obviously looking for something. He sees the horses tied up in front of the Cantina. This is what he has been looking for...the bunch of riders. He goes in.

29. INT. CANTINA - (NIGHT)

Mississippi strolls up to where McLeod and his men are sitting at a table; food is being brought.

(Continued)

25. (Cont'd)

MORELAND

Well, I don't know if they come in that order, but I'd advise the Cantina over there. You won't get poisoned, anyhow.

COLE

Thanks. See you, Bill.

He heads for the Cantina as we

DISSOLVE TO:

26. EXT. SAN MIGUEL STREET - (NIGHT)

A group of men, tough-looking, trailworn and dusty, ride into town and stop at the Cantina, where Cole's horse is tied up. Their leader is DAN McLEOD. Among the riders are MILT DANIELS, PETE BARNES, and CHARLIE HAGAN.

They go into the Cantina.

27. INT. CANTINA - (NIGHT)

Cole Thornton is at a table in the corner with a girl. McLeod and the riders line up at the bar, AD LIBBING orders for drinks.

McLEOD

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29. INT. CANTINA - (NIGHT)

Mississippi strolls up to where McLeod and his men are sitting at a table; food is being brought.

29. (Cont'd)

Over in the corner Cole Thornton stops talking and laughing with the girl and watches.

MISSISSIPPI

Charlie Hagan.

CHARLIE

Yeah?

COLE

(To girl)

Fly away, little bird.

She does. Charlie stares at Mississippi, puzzled.

CHARLIE

You want something from me?

MISSISSIPPI

You don't remember me, do you?

CHARLIE

No.

MISSISSIPPI

Do you remember this hat?

He takes it off, holds it in his right hand toward Charlie.

CHARLIE

Why the hell would I remember
a hat?

MISSISSIPPI

You killed the man that was
wearing it.

Charlie is armed, Mississippi doesn't have a gun.
Charlie is now mildly interested but not at all
worried.

CHARLIE

Friend of yours?

MISSISSIPPI

I think you could say that.

CHARLIE

Just when did I do this, boy?

MISSISSIPPI

Two years ago, come September.

29. (Cont'd)

MISSISSIPPI (Cont'd)

You and three others, at Natchez-Under-The-Hill. He was a gambler and he was kind of an old man. It shouldn't have taken four of you.

Charlie's expression has changed.

McLEOD

Do you remember, Charlie?

CHARLIE

Yeah...he was a card sharp. He was cheating.

MISSISSIPPI

He was good. He didn't have to cheat.

McLEOD

And it really shouldn't have taken four of you, Charlie.

DUKE

I'm glad you remember, Mr. Hagan. The other three did. I wouldn't want you to think you were dying for nothing.

CHARLIE

The other three?

MISSISSIPPI

I caught up with them. You're the last, Mr. Hagan. And I think you'd better stand up.

MILT

What are you going to use, boy? Your bare hands?

PETE

No, he's going to beat Charlie to death with that hat.

McLEOD

Stand up, Charlie. I'm curious to see how he does this.

CHARLIE

The other three, huh?

29. (Cont'd)

McLEOD

Like he says, it shouldn't have
taken four of you. Stand up,
Charlie.

Charlie does, snapping into a gunman's crouch,
grabbing for his gun. At the same time Mississippi
lets go of the hat and draws and throws a knife,
and he is faster than Charlie. Charlie drops.

There is a moment of stunned silence. Mississippi
picks up his hat and puts it on, retrieves his knife.

MISSISSIPPI

Good evening, gentlemen.

He starts to walk to the door. Cole is on his feet
now, moving closer. Milt gets up. McLeod watches
it all with the bright interest of a man at a bull-
fight. Pete puts his hands out of sight under the
table.

MILT

Just a minute, you.

Mississippi stops, knife in hand.

MILT (Cont'd)

You killed Charlie because he
killed your friend, am I right?

MISSISSIPPI

You are.

MILT

Well, it happens that Charlie
Hagan was a good friend of mine.
So let's see if you can do that
trick again.

Mississippi is all ready to try but Cole steps in
beside him and beats Milt to the draw. Milt freezes
and Cole shifts the gun a trifle to cover Pete.

COLE

Let it drop, friend.

PETE

What?

COLE

That gun you were pulling under
the table.

29. (Cont'd)

Pete drops it, raising his hands.

COLE (Cont'd)
(To McLeod)
Hope you don't mind.

McLeod makes a be-my-guest gesture, looks at Milt and Pete.

McLEOD
It always seems to take more
than one, doesn't it?

Cole holsters his gun, faces Milt again.

COLE
Would you like to try again now?

MILT
Against him, or you?

COLE
Me first.

MISSISSIPPI
Mister, I don't remember asking
you into this...

Milt is hesitating, gauging his chances. Mississippi, at Cole's left, puts a hand on Cole's arm to attract his attention...he's being completely ignored.

MISSISSIPPI (Cont'd)
Look, I'm obliged to you for
that one, but I'm accustomed
to handling my own...

Without turning his attention from Milt, Cole gives a backhand sweep with his left that lands Mississippi on the seat of his pants.

McLEOD
Hold it, hold it. Listen, stranger,
before you shoot, will you promise
to take Milt's place? Because I
can't afford to lose any more men.

MILT
You got a lot of faith in me!

McLEOD
Milt, my friend, faith can move

29. (Cont'd)

McLEOD (Cont'd)

mountains but it can't beat a faster draw. There's only three men I know of with that kind of speed. One's dead, the second is me, and the third is Cole Thornton.

COLE

There's a fourth one.

McLEOD

Which one are you?

COLE

Cole Thornton.

Milt shakes his head and backs off.

MILT

I need a drink.

He goes off toward the bar. Mississippi has got up, still holding the knife.

COLE

Were you thinking of doing something more with that?

MISSISSIPPI

I guess not, right away.

COLE

Then put it up.

McLeod motions to Hagan's body, to Pete and another man.

McLEOD

Haul that out of here and throw it somewhere.

(To Cole)

I'm Dan McLeod.

COLE

I thought so. Pretty far off your range, aren't you?

Mississippi starts to leave, Cole grabs him. Milt has now disappeared.

COLE (Cont'd)

Just a minute, son.

29. (Cont'd)

MISSISSIPPI

I'm not your son. My name is
Alan Bedillion Trehearne...

COLE

My God.

MISSISSIPPI

Yeah. That's why most people just
call me Mississippi. I was born
on the river. In a flat-boat.

McLEOD

You're pretty good with that knife.
Can you use a gun?

MISSISSIPPI

If I could I'd be using one.

McLEOD

Too bad. Let's have a drink.
Thornton...you working now?

COLE

No.

McLEOD

What would you say if I tried to
hire you on?

COLE

First I'd ask about the money.

McLEOD

It's good.

COLE

Then I'd ask what the job was.

McLEOD

A little range war up in the
Eldorado country.

COLE

Eldorado..? Mind telling me who
hired you?

McLEOD

Fellow named Bart Jason. You know
him?

COLE

We've met.

29. (Cont'd)

MISSISSIPPI

Thanks for the drink, gentlemen.
Good night.

COLE

(Grabs him)

Not yet, Mississippi.

MISSISSIPPI

Would you mind telling me why
you have such a passion for my
company?

COLE

I'll tell you later. Now just
sit down there and be quiet.
Will you do that? Have another
drink.

McLEOD

You were saying you knew this
man Jason?

COLE

Yeah. He hired me for the same
job a few months back. I didn't
take it. He tell you you'd be
going up against the sheriff?

McLEOD

He did.

COLE

Tell you who the sheriff was?

McLEOD

Yeah. J.P. Harrah. I under-
stand he used to be pretty good
with a gun.

COLE

Not just good, McLeod. He's
that fourth man I was talking
about.

McLEOD

Well, maybe he used to be, but
not any more.

COLE

Oh? What happened to him?

29. (Cont'd)

McLEOD

What usually happens to a man?
A woman. Seems like he got
tangled up with a wandering
petticoat and he's been blind
drunk ever since. That doesn't
change your mind any, does it?

COLE

About taking the job? No.

McLEOD

I didn't really think it would.
It's probably just as well...
with two like us in the same
bunch, sooner or later we'd
have to find out which one of
us was faster.

COLE

I guess you're right. Thanks
anyway. So long, McLeod.

McLEOD

So long, Thornton.

COLE

Hey, Mississippi.

MISSISSIPPI

Now?

COLE

Now.

He starts for the door, again Cole stops him.

COLE (Cont'd)

I didn't say all the way. Uh,
McLeod...I don't suppose you'd
want to walk out that door
ahead of us.

McLEOD

No, I don't believe I would.

COLE

Well...what are you going to
do about it?

McLeod grins...he goes to the door.

29. (Cont'd)

McLEOD

Milt...Pete...come out, into the light...drop your guns.... That's good. Now I guess if you was to stand away from them...yeah, about there...that all right with you, Thornton?

THORNTON

Much obliged, McLeod.

McLEOD

Call it professional courtesy.

30. EXT. CANTINA - (NIGHT)

Cole and Mississippi come out. Cole indicates the guns.

COLE

Pick 'em up, Mississippi.

(To McLeod)

We'll leave these at the sheriff's office. Your boys can pick 'em up on their way out of town. Come on, Mississippi'.

MISSISSIPPI

Look, I don't want to go to the sheriff's office. I want to...

COLE

You got to make a report.

MISSISSIPPI

A report? Why?

COLE

You killed a man, didn't you?

MISSISSIPPI

Well, sure, but...

COLE

You got to make a report. Otherwise it's not legal.

He hauls Mississippi toward the sheriff's office as we

DISSOLVE TO:

31. EXT. SHERIFF'S OFFICE AND STREET - (NIGHT)

Cole and Mississippi leaving the Sheriff's office.

MISSISSIPPI

Well, I'm all legal now.

COLE

Yeah. And your friends have gone on their way, so I guess it's safe to leave you now.

(Looks hard at him,
shakes his head)

But I don't know. You figure to go back to the river?

MISSISSIPPI

I just finished something tonight, mister. I haven't thought about what I'm going to start next.

COLE

Well, if you decide to stay around here, take my advice and do two things...get rid of that hat, and learn to use a gun.

MISSISSIPPI

I don't figure to get rid of this hat. And Johnny Diamond...he's the friend I...the man that raised me...he didn't believe in guns. He had an accident with one once. After that he always used a knife.

COLE

And he's dead. Think about it, boy. You got any money?

MISSISSIPPI

Now, look, mister...

COLE

I asked you a question.

MISSISSIPPI

I'll get along.

COLE

That's what I thought. Here.

He drops some gold coins into Mississippi's vest pocket.

31. (Cont'd)

MISSISSIPPI

Hey...

But they are now back at the hitching rack where Cole's horse was left, and he mounts.

COLE

Let's just say I owe you something.

MISSISSIPPI

You owe me? You crazy? Hey, don't be in such a hurry. I haven't even said thanks yet...if you hadn't stopped me I'd have walked right out there and got my head blown off. Listen, I don't want... Hey, wait a minute...where are you going?

COLE

Go back to the river, kid. And good luck.

Cole goes out of town at a gallop.

DISSOLVE TO:

32. EXT. COUNTRY - (DAY)

Cole riding, a man in a hurry.

Suddenly, beside a steep-banked arroyo, he pulls the horse down to a walk, stricken with an attack...pain... his whole right side is partly paralyzed. He falls out of the saddle, pitches over the bank and down the side of the arroyo.

33. EXT. ARROYO - (DAY)

Cole, half stunned, lies there. Presently O.S. he hears the sound of hoofbeats. He looks around desperately, drags himself into the shelter of some nearby rocks, manages to get his gun out with his left hand and waits for the oncoming rider.

The rider appears and Cole almost shoots him before he recognizes Mississippi's black hat.

Mississippi sees Cole's horse, looks worriedly around, and calls.

33. (Cont'd)

MISSISSIPPI

Mr. Thornton? Mr. Thornton...

COLE

Why the hell don't you mind your
own business.

MISSISSIPPI

Where are you, Mr. Thornton?

COLE

Close enough to blow your hat
off if I hadn't recognized it.

(Mississippi goes to
him)

Don't you know better than to follow
a man that way?

MISSISSIPPI

I didn't know there was another way.
What happened? Are you hurt?

COLE

I'm all right.

MISSISSIPPI

Sure. Well, you might as well
have a drink of water.

He gives Cole the canteen, observes the inability to
use his right arm. Cole sees this.

COLE

Look, I got a bullet in my back.
Sometimes it seems like it presses
on something... It's passing off
now, it always does.

MISSISSIPPI

You had these spells before?

COLE

A couple of times.

MISSISSIPPI

You ought to see a doctor.

COLE

I was going to get around to it,
but...

MISSISSIPPI

But now you've got something else
to do.

33. (Cont'd)

COLE

What are you doing here, anyway?
Why'd you follow me?

MISSISSIPPI

Well, I got to thinking about going back to the river...like you said...and I decided not to. See, the river always meant Johnny Diamond, too, and now Johnny isn't there, and...well, I figured if I was going to stay around here I'd better take your advice and learn to shoot. I bought this gun. Pretty, isn't it?

COLE

You still haven't told me why you followed me.

MISSISSIPPI

Well, I got to have somebody to teach me. And Johnny Diamond always said to get the best. He also said that a man who doesn't pay his debts is worse than a welcher...he's no gentleman.

COLE

Johnny Diamond was damned long-winded, and so are you. But I guess he taught you right, at that... Forget it, Mississippi. I'm going to be busy enough without you.

He has recovered enough now to stand up.

MISSISSIPPI

Yeah. McLeod and his boys are going to be quite a handful. That sheriff...what was his name, Harrah?... he must be a pretty good friend of yours. That's why you didn't take that job.

COLE

You're an awful smart kid.

MISSISSIPPI

It wasn't hard to figure. Especially when I found out there two ways to Eldorado. McLeod took one, and you

33. (Cont'd)

MISSISSIPPI
took the other. I thought perhaps
I could give you a hand.

COLE
Thanks. But you'd only be in the
way.

MISSISSIPPI
Well...if that's how you feel...

He trails along with Cole as Cole goes to his horse.
He's sort of humming to himself, absently. Then he
begins to quote, in an offhand way, as though he's
thinking aloud to himself.

MISSISSIPPI (Cont'd)
Gaily bedight,
A gallant knight
In sunshine and in shadow...

COLE
What's all that?

MISSISSIPPI
Just a poem. One of Johnny
Diamond's favorites. Let's see...
In sunshine and in shadow, had
journeyed long, singing a song,
in search of Eldorado. ... Pretty.
Always made me want to see the place.

COLE
Eldorado?

MISSISSIPPI
Few people ever get the chance, you
know. So I guess I couldn't pass
it up.
(He mounts)
"Over the Mountains of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride..."

COLE
Well, if you get lost in the
"Mountains of the Moon" up there,
you'll never get to Eldorado or
anyplace else.

MISSISSIPPI
I'll just have to risk that.
'Course if we rode together...

33. (Cont'd)

COLE

Yeah.

MISSISSIPPI

Yeah. And we'd have someone to talk to, and one could watch while the other one sleeps... Seems kind of silly to go separately but if that's the way you want it...

COLE

Hmph....Let me see that gun, boy.

Mississippi, slightly doubtful, gives it to him. Cole looks at it, checks the balance, etc., gives it back.

COLE

I hope you're a fast learner.

He mounts and they ride off together.

DISSOLVE TO:

34. CLOSE SHOT OF MESQUITE BUSH - (DAY)

A sudden blast of GUNFIRE. Bullets tear through the bush.

35. COLE AND MISSISSIPPI

Some distance away from the bush, Mississippi has just fired his gun. He looks hopeful, Cole looks sick.

MISSISSIPPI

How was that?

COLE

There was just one thing wrong.

MISSISSIPPI

(Reloading)

You mean because I hit that bush.

COLE

Were you aiming at it?

MISSISSIPPI

No, I was aiming at the target... over there.

He indicates a makeshift target in a different direction.

35. (Cont'd)

COLE

Look...one more time...watch me.

Mississippi watches admiringly as Cole draws and fires. The SHOT plunks into the center of the target.

MISSISSIPPI

I think I've got it now. I pull the trigger too soon. Let's see...

He takes the stance, draws....bangs off a series of SHOTS. Now he's wild in the other direction. One shot hits a rock, there is the whang of a ricochet. Cole dives for the dirt. The sounds die away. Mississippi, looking a little stunned, takes off his hat and puts a finger through a hole in the crown.

MISSISSIPPI (Cont'd)

I must be about the first man in history that could shoot a hole in his own hat.

Cole gets up and gently takes the gun away from him.

COLE

Mississippi...tell you what. We'll be going through a town tomorrow....I know the gunsmith there. He's pretty good. He might even know what to do for a man that's got to shoot and can't.

Carefully he shakes the last cartridge out of the cylinder, hands the empty gun back to Mississippi, who sheepishly puts it away.

DISSOLVE TO:

36. EXT. COUNTRY - (NIGHT)

Mississippi now wears the large holster with the sawed-off shotgun. He and Cole ride up to the crest of a knoll and look off.

37. THEIR POV

Eldorado in the distance, a few lights showing.

38. COLE AND MISSISSIPPI

COLE

That's it.

MISSISSIPPI

At least I'm better off than my knight, who never found a spot of ground that looked like Eldorado. ... Doesn't look like much, either.

They start to ride.

MISSISSIPPI (Cont'd)

I wonder if McLeod got here ahead of us.

COLE

That's the first thing we have to find out.

39. EXT. ELDORADO STREET - (NIGHT)

Cole and Mississippi riding along the sleeping street. Cole leads the way around behind the Broken Heart saloon.

40. EXT. REAR OF BROKEN HEART SALOON - (NIGHT)

Arch raps on a window. (Assuming that Maudie's bedroom is on the ground floor; if it's upstairs, he throws a handful of pebbles.)

41. INT. MAUDIE'S BEDROOM - (NIGHT)

Maudie waking up. She lights a candle and stares at her

41. (Cont'd)

clock...it's past four o'clock in the morning. She isn't sure what waked her.

MAUDIE

Four o'clock...oh, no...what a time to wake up...

Another rap or shower of pebbles...she comes awake, sharply, and goes to the window.

MAUDIE (Cont'd)

Cole!

She hustles on a wrapper.

42. EXT. REAR OF SALOON - (NIGHT)

Cole and Mississippi. Light goes on inside, the door opens.

MAUDIE

Cole! Where did you spring from?

COLE

There's not much time, Maudie. Mississip', you stay out here and watch the alley.

He goes in.

43. INT. MAUDIE'S LIVING ROOM - (NIGHT)

Cole and Maudie.

COLE

How is it with Harrah?

MAUDIE

Pretty bad. There was a girl came to work for me...the little angel-faced kind with the big sad eyes and the long sad story. He fell for her. I tried to tell him, but he wasn't having any advice from me. Bull tried to tell him and he knocked him down. He found out the hard way, and he's been drunk ever since.

COLE

This isn't the first time.

(Continued)

43. (Cont'd)

MAUDIE

I was pretty sure of that.
Harrah's not like you, Cole.
You're a drifter...I guess you
always will be. But he keeps
wanting to put down roots.
That's why he took the job as
sheriff. He just doesn't have
any sense about women.

COLE

That's for sure. Are there
any strangers in town, Maudie?

MAUDIE

No, I'd have known if there were.
There's trouble, isn't there, Cole?

COLE

There's trouble. Where's Harrah?

MAUDIE

At the jail. He's still sheriff.
I'm glad you're back, Cole. Maybe
you can help him. I couldn't.

COLE

Go on back to bed, Maudie. And
don't tell anybody you saw us.

(Continued)

43. (Cont'd)

She knows there's trouble in the wind, but she also knows that this is not the time to ask questions.

44. EXT. ALLEY -(NIGHT)

Cole comes out and joins Mississippi.

COLE

Well, we beat 'em, all right.

MISSISSIPPI

Fine. But by how much?

COLE

That's what I'm wondering. And I don't have any other good news, either.

They ride off.

45. EXT. SHERIFF'S OFFICE - (NIGHT)

Bull sits in the dark on the front porch. He sees two strange riders approaching, reaches for his rifle.

BULL

That's far enough. You got some business here?

COLE

Yeah, I've got some business here, Bull. Cole Thornton.

BULL

Hey...hadn't been so dark I'd have recognized you. Might have anyway if I hadn't been trying to see what that other feller's got on his head.

MISSISSIPPI

It's a hat.

BULL

I'll take your word for it, mister.

COLE

This is a friend of mine, Bull. They call him Mississippi.

45. (Cont'd)

BULL

Glad to know you. Hey, Cole,
just a minute...if you were
wanting to see the sheriff, I
better tell you...

COLE

You don't have to. I just talked
to Maudie.

BULL

Um. Then I guess I don't have to
warn you, either, seeing you've
known him longer than I have.

COLE

Yeah - I know him. Bull, can you
get these horses under cover? I don't
want the whole town knowing we're
here, not just yet.

BULL

Something in the wind?

COLE

Jason's up to trouble again.

BULL

I ain't surprised. Fact is, I
been expecting it. Be right back.

He goes to the horses.

COLE

Give him a hand, Mississippi.

He goes inside.

46. INT. SHERIFF'S OFFICE (NIGHT)

Cole closes the door behind him. The place is like a
pig sty. A dim lamp burns on the desk; he turns it up.
Harrah is sprawled on a bench, a bottle by his hand,
dead to the world.

Cole gets an olla or jug of water and dumps it in
Harrah's face. Harrah stirs and begins automatically
groping for the bottle, making incoherent noises. Cole
kicks the bottle out of his hand, reaches down and slaps
a couple of times across the face, forehead and backhand.
Harrah is shocked out of his daze, enough to realize that
somebody is there and knocking him around.

46.(Cont'd)

HARRAH

Damn you, Bull, what're you...

COLE

Take another look, Harrah.

He does, and recognizes Cole.

HARRAH

What the hell are you doing here?

COLE

I'm looking at six feet of drunk
with a tin star on it.

Harrah thinks that over, sort of pulling himself
together.

HARRAH

Cole. Good old Cole. Been a
long time. Long time...
Help me up, huh? Will you help me?

COLE

I'll help you.

He lays hold of Harrah's shirt front to hoist him up.
But Harrah, crazy drunk and cunning as a wolverine,
comes up off the couch with a rush and hits Cole,
knocking him down.

HARRAH

Good old Cole...

He lets go a Comanche yell and springs. They fight.

47. EXT. SHERIFF'S OFFICE - (DAY)

Mississippi and Bull hurrying back from the stable
shed behind the building. Loud noises from inside.
Bull restrains Mississippi.

BULL

It's just between friends. Don't
be in too much of a hurry, boy.

48. INT. SHERIFF'S OFFICE - (NIGHT)

Cole and Harrah fighting. Cole belts Harrah a good hard
right to the jaw and he drops. Cole looks at him, then
goes to the door.

49. EXT. SHERIFF'S OFFICE - (NIGHT)

On the porch. Bull and Mississippi come up.

MISSISSIPPI
I wondered who was winning.

COLE
You know who's going to win if we
don't get that one sobered up.

BULL
That ain't a job you can do over
night, Cole. Take a week just to wring
it out of his hide alone.

COLE
You ever hear of Dan McLeod?

BULL
Sure, I heard of him. Why?

50. INT. SHERIFF'S OFFICE - (NIGHT)

As Cole talks in the doorway, behind him Harrah is
getting up and picking up a chair.

COLE
McLeod's on his way here to
work for Jason...he and five or six
others. Mississippi and I rode
ahead of 'em, but they can't
be very far behind.

51. EXT. SHERIFF'S OFFICE - (NIGHT)

COLE
When they get here, this slob
is going to be on his feet if
I have to kill him and stuff
him. Now does either one of you...

Mississippi sees Harrah's rush behind Cole...he has
his mouth open and his hand raised, pointing.

52. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah swings the chair high to bring it down on Cole's

52. (Cont'd)

head, but his aim is bad and the chair shatters on the lintel of the door instead. Cole turns around and hits him...he goes down and this time he stays down.

53. EXT. SHERIFF'S OFFICE - (NIGHT)

Cole turns back to speak to Mississippi and Bull.

COLE

Either one of you know anything that'll sober a man up fast?

BULL

Bunch of howlin' Injuns out for hair'll do it quicker'n anything I know...I've seen a man scared sober betwixt two yelps. But... that ain't practical right now...

MISSISSIPPI

Johnny Diamond had a recipe... guaranteed to kill or cure, if you don't care which...

COLE

I don't, so long as it's fast.

MISSISSIPPI

It's fast. If I can remember... there was cayenne pepper, and mustard, and ipecac...assafoedita...oil of... was it cloves or peppermint?

COLE

Does it matter? Can you remember all that, Bull?

BULL

I think so.

COLE

Well, go get it. It's about breaking daylight...we don't have too much time.

Bull goes.

COLE (Cont'd)

Come on in, Mississip'. Get yourself ready to mix that stuff.

DISSOLVE TO:

54. INT. SHERIFF'S OFFICE - (DAWN)

Harrah still lies on the floor, dead to the world. Cole keeps an eye on him, also watches Mississippi, who is mixing up a concoction from various small bottles and phials and packets, stirring it up in a big mug. Bull helps, handing him the things as he asks for them. The lamp still burns.

MISSISSIPPI

Now the mustard... Ipecac...

Both men begin to cough.

MISSISSIPPI (Cont'd)

Assafoedita...

It smells horrible. Cole goes and opens a window.

COLE

You sure Johnny Diamond wasn't an embalmer?

MISSISSIPPI

Give me the cayenne pepper, Bull.

BULL

That looks like bigger medicine than a Sioux Sundance. Hyah! You just hold still there, Sheriff... you'll be a different man before you know it! Hey Mississippi... you ever drink trade whiskey with gunpowder in it? I think that's what this needs...a little gunpowder to get it up on its feet.

MISSISSIPPI

Why not?

Bull takes the end off a shotgun shell and taps out powder into the mixture.

COLE

Holy smoke, you'll blow the place up.

They wait, but nothing happens.

COLE (Cont'd)

All right, let's get it into him. You hold his arms, Mississippi. Bull, you sit on his legs.

54. (Cont'd)

Cole sits on Harrah's chest, holding the mug.

MISSISSIPPI

Better hold his nose.

Cole does so and pours the mixture down Harrah's throat. He comes to gasping and struggling violently ...they hold him, not gently.

BULL

Hyah! Give him one for me!

Then Harrah seems to go rigid.

COLE

Now what? It went down all right...

MISSISSIPPI

Yeah, but it isn't going to stay there.

COLE

Well, lock him in one of the cells with a bucket.

MISSISSIPPI

Yes, sir!

Bull and Mississippi start hauling him hurriedly toward the cells. Cole looks after them, blows out the lamp, and goes to the open window, scowling at the growing daylight.

DISSOLVE TO:

55. EXT. ELDORADO STREET - (DAY)

The MacDonalds come into town.

56. EXT. ELDORADO STREET - (DAY)

They meet Jason, etc.

56-A EXT. ELDORADO STREET - (DAY)

Bull on patrol, watching what's going on. He goes into the Sheriff's Office.

57. INT. SHERIFF'S OFFICE - (DAY)

Mississippi shaving. Cole stretched out on one of the benches, hat over his eyes...he sits up as Bull comes in.

COLE

What's going on out there?

BULL

So far, nothing but a regular Saturday...the MacDonalds are in town, so's Bart Jason, but they ain't looking at each other. You get any sleep?

COLE

Enough.

MISSISSIPPI

Speak for yourself, friend.

BULL

You're young...reckon you'll live. How is he?

(Meaning Harrah)

COLE

Pretty sick.

BULL

Small wonder. Cole, if you hadn't come along I was going to quit him the next time he was sober enough to hear me. I don't know why I stuck with him as long as I did. He is the biggest and the meanest and the drunkest big mean drunk I ever... You reckon he will be all right now, Cole?

(Continued)

57. (Cont'd)

COLE
Won't know that till after he's
waked up...and maybe not then.

DISSOLVE TO:

58. EXT. ELDORADO - (SUNSET)

Or night, as you prefer. Establishing Shot.

59. INT. JAIL CELL - (NIGHT)

Harrah getting up, hollow, sick, shaky, sober, and ugly.
He makes it out of the cell and down the corridor.

60. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah comes in, looks at Cole and Bull. Mississippi
by window.

HARRAH
My friends. My dear good friends.
You dirty lousy sheepherding bastards.

He knocks something over with a crash, drowning out
the last word. He clutches his middle.

HARRAH (Cont'd)
What did you do to me? I feel like
my belly's full of snakes...

Bull reaches out a hand to him, he knocks it aside,
begins searching for a bottle, ransacks the desk and
finds it empty.

HARRAH (Cont'd)
I had a bottle here, I know I
had one here. What did you do
with it?

MISSISSIPPI
We all had a drink out of it last
night and then...

HARRAH
When was last night, and who the
hell are you?

(Continued)

60. (Cont'd)

MISSISSIPPI

We met, but I guess you don't remember. My name is...

HARRAH

I don't give a damn what your name is. Where's the bottle?

BULL

Cole threw it away.

HARRAH

I might have known. I got to have a drink. Bull, I got to. Go get me a bottle.

BULL

Not me.

HARRAH

Not anybody, huh? All right, I'll get it myself.

COLE

Nobody's stopping you.

HARRAH

Where's my hat?

BULL

I don't know where your hat is, Sheriff...I think somebody stole it off you...this is the one you been living with.

He hands Harrah the broken, filthy wreck of a hat. Harrah puts it on and goes out.

61. EXT. STREET - (NIGHT)

Harrah crossing the street to the Twin Spurs Saloon. People looking at him with contempt.

62. INT. SHERIFF'S OFFICE - (NIGHT)

Cole, Bull, Mississippi watching Harrah.

COLE

Going like a homing pigeon, straight to Bert Jason's saloon.

(Continued)

62. (Cont'd)

BULL

If you've been wondering how come Harrah's still sheriff, there's your answer. Jason likes a drunken sheriff and he's big enough to keep him in. He sees to it Harrah don't ever run dry. What do you think about him now, Cole?

COLE

I'm just trying not to think.

63. INT. TWIN SPURS SALOON - (NIGHT)

Harrah enters and heads for the bar. Jason playing poker with some of his men.

JASON

Good evening, Sheriff.

Harrah appears not to hear him.

HARRAH

(To bartender)

Give me a bottle.

BARTENDER

Sure thing, Sheriff.

64. EXT. TWIN SPURS SALOON - (NIGHT)

Dan McLeod and his men ride toward the saloon. Harrah comes out clutching the bottle and meets McLeod and his men. Harrah ignores them...McLeod and men look at him.

65. INT. SHERIFF'S OFFICE - (NIGHT)

Cole, Bull, and Mississippi looking out as McLeod and his bunch go into the saloon. Harrah coming back to the Sheriff's Office.

MISSISSIPPI

They finally got here.

BULL

That's McLeod and his gang?

COLE

Yeah. You better go find MacDonald and warn him.

(Continued)

65. (Cont'd)

BULL

Better had.

(Gets rifle and bugle)

What about the sheriff?

COLE

You leave the sheriff to me.

(Bull goes)

Get out of here, Mississippi.

In the back.

MISSISSIPPI

Yes, sir. With pleasure.

(Goes)

66. EXT. SHERIFF'S OFFICE - (NIGHT)

Bull going away, Harrah approaching.

HARRAH

Where are you going?

BULL

You got your bottle, Sheriff.

Don't worry about anything else.

Harrah goes inside.

67. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah goes to the desk; business of opening the bottle and finding a glass. Cole watching.

HARRAH

You don't have to stay around and look sour. I didn't ask you to come here.

COLE

That's right, you didn't. It was Dan McLeod asked me to come.

HARRAH

Dan McLeod? I never laid eyes on Dan McLeod nor he on me... Why would he...

COLE

You two just met, outside of Jason's saloon... Go ahead, What're you waiting for? Your

(Continued)

67.

(Cont'd)

COLE (Cont'd)

hand shaking too bad? Want me to hold the bottle for you? And don't worry about McLeod. He's not worried about you.

Through the window we see a man (not one of McLeod's) come out of Jason's saloon and hurry away.

HARRAH

I don't know what you're talking about. McLeod...McLeod... What's he got to do with it?

COLE

He's working for Jason, that's what he's got to do with it. He asked me to join him. A nice easy job, he said, because the sheriff up there got mixed up with a tramp and started hitting the bottle and now he isn't any good any more. McLeod's across the street now and he'll put a bullet in your guts if you bother him. So go ahead, Sheriff. Get good and drunk, and stay out of his way, and you won't get hurt. Just don't try to stand up to him, because you can't.

Harrah throws the bottle at him. He catches it and throws it back.

COLE (Cont'd)

And don't try that again, either. Just go ahead and drink.

HARRAH

Damn you, Cole.

COLE

Damn me all you want to. And when the MacDonalds are run off their land, think about all that big talk you gave me once, how you had a job to do and you'd do it even if you had to take me on.

(Calls)

Mississippi!

MISSISSIPPI

Yeah, Cole?

(Continued)

67. (Cont'd)

COLE

Get your stuff together. We're leaving.

They start gathering whatever gear they brought in with them. Harrah holding the bottle but not drinking.

HARRAH

Go ahead. I don't need you.
Not against Dan McLeod or anybody else.

COLE

Sure. You don't need anybody?
All you need is that bottle.
What're you looking for, Mississipp'?

MISSISSIPPI

My razor. It must have dropped down...

Sound of a shot from o.s. freezes them. Then Bull's bugle sounds.

MISSISSIPPI (Cont'd)

What's that mean?

COLE

Mean's Bull's in trouble. Don't you stir yourself, Sheriff.

Cole runs out, Mississippi after him. Harrah, shocked, starts trying to pull himself together.

68. EXT. STREET - (NIGHT)

Cole and Mississippi. They look over at the Twin Spurs. A crowd gathering down the street, etc.

MISSISSIPPI

They're all sitting tight in there.

COLE

Sure they are.
(Bugle sounds again)
Let's go.

They run down the street.

69. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah struggling with his gun belt, fighting to

(Continued)

69. (Cont'd)

get the cobwebs out of his head. He looks at the bottle, hesitates...

70. EXT. STREET - (NIGHT)

Cole and Mississippi push their way through the growing crowd around Saul MacDonald, who lies on the ground wounded but not dead. Kevin MacDonald and Jared are there, perhaps Saul's wife. The vaqueros are coming. Cole and Mississippi meet Bull.

COLE

What happened?

BULL

Saul MacDonald just got shot.

COLE

Jason moved faster than I thought. Is he dead?

BULL

Not yet. Joey's gone for the doctor.

COLE

Did you see who did it?

BULL

No. I was talking to the old man, over there. I jumped around when I heard the shot and saw three men running off, but I couldn't see who they were.

Maudie is in the group, by Saul.

MAUDIE

Bring him into my place.

Some men lift Saul and carry him away. Cole speaks to MacDonald.

COLE

MacDonald...

MACDONALD

Cole Thornton. You've got a strange way of being around when one of my boys gets shot. Whose side are you on this time?

(Continued)

70. (Cont'd)

COLE

Like I told your girl...I owe
you something, MacDonald. I'm
here to try and pay it back.

71. HARRAH

coming down the street from the jail, toward the group.

72. THE GROUP

MACDONALD

All right, Thornton. I'll give
you that chance. You can come
with us.

COLE

Just what were you figuring to do?

MACDONALD

Take care of Bart Jason once and
for all.

COLE

Didn't Bull tell you about Dan
McLeod?

MACDONALD

If you were in my place, Thornton,
would that stop you?

COLE

It wouldn't. But I'm a gunhand.
You're not. You go up against
McLeod and all you'll get is some
more of your people killed.

Harrah has come up to the group.

HARRAH

He's right, MacDonald. Don't
try it.

MATT

What's the matter, Sheriff? Afraid
we'll cut off your whisky?

JARED

You going to tell us to let the
law handle it?

(Continued)

72. (Cont'd)

MACDONALD

That's enough. But they're right, Sheriff. If you'd been doing your job Saul wouldn't have got shot. You're too late. We don't need you now.

HARRAH

Who did the shooting?

MATT

What do you want to know for? You going after them? You can't even stand up.

COLE

Bull and I'll go. Who were they?

MACDONALD

Speak up, boy.

JARED

They were Jason's men. I don't know their names. Two were tall and dressed fancy...they came up to Saul and me and one of 'em took my gun. The other held Saul's arm when he tried to draw. The third one did the shooting. He was short and he went shy on one leg, like a lame horse.

(NOTE: One of these three, possibly the short one with the limp, was the man we saw leaving Jason's saloon.)

COLE

You see how your boys did against Jason's men. How do you think they'll do against McLeod's?

MACDONALD

I've been thinking. What's in your mind, Thornton?

COLE

Let me handle this.

We see Harrah's face as he listens, ignored.

MACDONALD

All right.

(Continued)

72. (Cont'd)

MACDONALD (Cont'd)

(Quelling protest
from his own people)

Thornton's a professional. He has
a better chance of getting those
three men and handling Jason than
we have. Let him try it. If he
doesn't, we take our turn.

COLE

You see where they went, Bull?

BULL

Down that street. Hey, I'm a
deputy. Can't leave me behind.

COLE

Don't want to.

(To Mississippi)

But I don't want you tagging along.

MISSISSIPPI

I don't just see how you're
going to stop me.

COLE

Oh, hell, I haven't got time to
argue.

MISSISSIPPI

This must be the first time in
history.

Harrah looks after them, then at MacDonald, who
turns away. Harrah goes after Cole and the others.

73. EXT. STREET -(NIGHT)

Cole, Bull, Mississippi going in the direction where
the three men went, walking separately, Harrah behind
them completely ignored. There is no sign of the men.

MARIA speaks to Mississippi from a shadowy corner.

MARIA

Senor,...no, please do not look
around...it is better that no
one sees me talking to you.

MISSISSIPPI

What do you want?

(Continued)

73. (Cont'd)

MARIA

You are with the sheriff?

MISSISSIPPI

The sheriff doesn't seem to be with anybody right now. But I'm against Jason, if that's what you mean.

MARIA

You look for three men?

MISSISSIPPI

That's right.

MARIA

Two are tall, one is short and has a bad leg?

MISSISSIPPI

They're the ones.

MARIA

They ran into the old church. They have not come out. I have been watching.

MISSISSIPPI

Thanks.

MARIA

You do not need to thank me.... I do not like Bart Jason, or his men.

MISSISSIPPI

Uh...yeah.

He goes on to where Cole has stopped to look for him.

COLE

What kept you?

MISSISSIPPI

A girl.

COLE

A girl! Mississippi, you...

MISSISSIPPI

Wait a minute, now, wait a minute. This girl told me she saw the three men run into that old church. Said they were still there.

(Continued)

73. (Cont'd)

COLE

We'll soon find out.

They start toward the church. Harrah catches Cole by the arm.

HARRAH

Cole...

COLE

I'm doing your job for you.

(Shakes him off)

Get out of the way.

HARRAH

Damn it, Cole, I'm still sheriff.

COLE

You're still nothing.

(To others)

Watch yourselves. If they are in there, they'll have us covered.

They start toward the church. We see Harrah looking after them..he follows.

74. EXT. CHURCH AND APPROACHES - (NIGHT)

Cole, Bull, Mississippi, and Harrah moving toward the church. INTER-CUT with men inside watching them. Two are in the bell tower, one inside the door.

They open fire.

Cole pushes Mississippi into cover, follows him. Bull joins them. Harrah scrambles for shelter just a little distance away.

BULL

They're there, all right.

COLE

Two in the tower, one inside the door. Any way to get around to the back?

BULL

Not a chance. They can see everything from up there, and we can't see them.

(Continued)

74. (Cont'd)

A shot zings past them, nicking Bull or his hat.

BULL (Cont'd)

Now that just makes me plumb
mad.

He fires his rifle at the tower.

The shot clangs off a bell.

MISSISSIPPI

Well, you shook their eardrums,
anyway.

COLE

Hey, Bull... Do you think you
could do that again, and keep on
doing it?

BULL

Hyah! You bet I can. I'll play
you Home Sweet Home on those bells
so you can dance to it.

COLE

Too slow. Make it a polka.
Mississip', you get over there
and cover us from the back. All
right, Maestro.

Bull begins to shoot at the bells.

75. INT. CHURCH AND BELL TOWER - (NIGHT)

The rifle slugs bang off the bells...some of them
start swinging...the slugs ricochet...one of the men
is hit and he falls into the carillon, grabs the rope
and goes crashing down the well...the bells ring
wildly.

76. EXT. CHURCH AND APPROACHES - (NIGHT)

Cole runs toward the church.

77. INT. CHURCH AND BELL TOWER - (NIGHT)

The second man in the bell tower can't take the noise
and comes tumbling down the ladder. The man inside
the door is distracted but he shoots at Cole.

78. EXT. CHURCH - (NIGHT)

Cole pinned down by the fire in the open...it looks bad...then Harrah comes from behind, completely reckless, firing at the door. Cole sees him...Harrah runs toward the church...Cole runs after him.

They gain the doorway and flatten up against the wall, one on each side. They look at each other. Harrah hits the door.

79. INT. CHURCH - (NIGHT)

Harrah hits rolling and fires from the floor. Cole comes in after him. There is a brief gun battle in the church...one man is killed, the man who was in the doorway runs for a side door.

80. EXT. CHURCH AND APPROACHES - (NIGHT)

Mississippi sees the man run out the side door of the church. He fires, hits a sign that falls down on the man, wounding him...the man runs on.

81. INT. CHURCH - (NIGHT)

Harrah with a fit of the shakes. Cole runs for the side door, Harrah follows.

82. EXT. CHURCH AND APPROACHES - (NIGHT)

Cole comes out of the church, Mississippi and Bull join him, then Harrah.

BULL

You all right?

COLE

Yeah.

BULL

Worked fine, didn't it?

COLE

Sure did, except for that one.

(Mississippi comes up)

Did you get him?

MISSISSIPPI

Well...yes and no. I hit that sign, and the sign fell on him... I don't think it did him any good.

(Continued)

82. (Cont'd)

COLE

Oh, for... Did you see where he went?

MISSISSIPPI

Into the back door of Jason's saloon.

Harrah starts off.

COLE

Where are you going?

HARRAH

Nobody's ever had to do my job
for me, Cole.

He drops some cartridges reloading his gun.

HARRAH (Cont'd)

Give me some more cartridges.

COLE

Oh, hell, give me the gun.
What're you figuring to do?

HARRAH

If you want to find out, come
along. If you don't, stay out
of it. Aren't you through with
that yet?

COLE

There's maybe ten or twelve in
that saloon, and half of 'em are
professionals, and one of 'em's
Dan McLeod. You think you're
good enough?

HARRAH

No. But it doesn't make any
difference. Like I said, I'm
still the sheriff.

He takes the gun and goes on. We see in Cole's face
that he is happy. He looks at Bull, who grins and
goes after Harrah.

BULL

Wait up, Sheriff. How you
going to do this?

Cole and Mississippi follow.

(Continued)

HARRAH

Like we always do. You go in the back way, I'll go in the front. Those other two can do what they damn please.

COLE

Those other two will go in the back way, not Bull. The sight of us will give 'em so much to think about we might even get away with it.

HARRAH

(To Bull)

You come with me, then.

(To Cole)

I'll give you one minute.

COLE

You sure you can figure one minute? Way your fingers are shaking you could count on 'em twice.

(To Bull)

Whistle when you're ready.

They separate.

83. COLE AND MISSISSIPPI

MISSISSIPPI

Good old kill-or-cure Thornton. Looks like it worked, though. How are you feeling? Back okay?

COLE

You just worry about yourself. And if you have to fire that thing you be damned careful where you point it. Hit a sign...!

MISSISSIPPI

Maybe we better go back and see the Swede again.

They get in position by the back door of the saloon. Cole hears Bull's whistle, answers it.

84. EXT. DOS ESPUELAS SALOON - (NIGHT)

Harrah and Bull at the front. We hear a piano inside.

(Continued)

84. (Cont'd)

Bull looks at Harrah...sweating blood, Harrah hesitates, then goes in, just as he want in this afternoon.

85. INT. DOS ESPUELAS SALOON - (NIGHT)

Harrah and Bull come in. McLeod and Jason at one table, with some others, playing cards. There is a piano at one side. The piano player seems very nervous and is constantly hitting sour notes. The man who ran from the church is not to be seen.

JASON

Evening, Sheriff. Feeling better?
McLeod, this is J.P. Harrah, the
sheriff of Eldorado.

MCLEOD

Glad to know you, Sheriff.

HARRAH

Jason, I'm looking for somebody.

JASON

Anybody in particular?

HARRAH

Yeah. A man...you'd know him.
He works for you. He ran in
here just a few minutes ago.
Bull, take a look behind the bar.

JASON

Nobody's come in here, Sheriff.
Why don't you sit down and have
a drink...

MCLEOD

Uh...Jason...somebody did just
come in.

He nods toward the back, where Cole and Mississippi have appeared. Everybody else has been looking at Harrah, but McLeod is more watchful. There is a reaction as the gunhands realize there's more to it than a drunken sheriff. Milt and Pete bristle up at the sight of Mississippi.

MCLEOD (Cont'd)

Sit easy, boys. They've got the
drop. Evening, Thornton.

(Continued)

85. (Cont'd)

COLE

McLeod.

MCLEOD

Uh...

MISSISSIPPI

Mississippi.

MCLEOD

That's right. Evening, Mississippi.

MISSISSIPPI

Evening.

(To Milt and Pete)

Hi, fellas.

JASON

Thornton, what brought you here?

COLE

(Indicating McLeod)

He did.

MCLEOD

I got to admit I made one big mistake. Tried to hire him on. Of course I didn't know he was the sheriff's friend.

(To Milt and Pete)

I told you boys to sit easy. Now where were we? Oh, yes. The sheriff was looking for somebody.

Harrah has been moving around, looking at the men.

JASON

So he was. You see him?

HARRAH

He came in here, Jason, and he didn't come out again. He's got to be here.

BULL

He ain't behind the bar.

JASON

And there isn't any other place for him to hide. So you must have been mistaken, Sheriff.

10-8-65

(Continued)

85.

(Cont'd)

JASON (Cont'd)

(To bartender)

Mike, give him a bottle and
send him on his way.

(To piano-player)

Felipe, you're dying on the
vine. Let's have some music.

The piano player starts playing, louder and faster
but still nervous. The bartender comes to Harrah
with a bottle. Harrah appears to be pretty well
licked, his head hanging...he moves a few steps
toward the bartender...Cole and Bull look sick.

BARTENDER

Here you are, Sheriff.

Harrah takes the bottle, fumbles it, drops it...
kicks it...it rolls away and he follows it...
there is a good deal of laughter. Harrah catches
the bottle, crouched down; he is looking at a
trail of blood spots on the floor. He follows
the line of them...from this angle they shine wet
and fresh in the light...they lead from the back
door to Jason's chair, and then behind the piano.
Harrah picks up the bottle, holding it in his
left hand. He starts to move, as though to go
out the front door. Then he stops and speaks to
Felipe.

HARRAH

You're not playing so good,
Felipe. What you need is a
little rest. Get out.

The piano player practically flies off the stool.
Harrah draws and fires through the piano, drop-
ping the bottle and fanning the gun with his
left hand. From behind the piano we see a hand
appear with a gun in it...the man was all ready
to shoot...then the man falls out from behind the
piano.

COLE

Just hold it quiet.

The restive gunhands hold it.

MCLEOD

That was a nice piece of
work, Sheriff. He's been
ready for you ever since
you walked in the door.

10-8-65

(Continued)

85. (Cont'd)

MCLEOD (Cont'd)

I wouldn't have given a Confederate dollar for your chances.

HARRAH

Jason, you're under arrest. Get up.

JASON

Under arrest? What for?

HARRAH

The Circuit Judge'll have all the right names when the time comes. Don't worry about that. It could even be murder if that boy dies. I said get up.

JASON

You're talking awfully big, aren't you, Sheriff? I guess that's because you've got Cole Thornton backing you. But you don't seem to realize...

Harrah cracks him across the face with his gun barrel.

HARRAH

(Very quietly)

I think I told you to get up.

JASON

McLeod. McLeod...!

MCLEOD

Just what would you like to have me do, Mr. Jason?

JASON

What you're getting paid to do! I didn't bring you here to sit... and let these clowns...

HARRAH

Let him be, Bull. I want to hear this. What's your answer, McLeod?

MCLEOD

(Nodding at Cole)

You've got the answer, Sheriff.

10-8-65

(Continued)

85. (Cont'd)

JASON

We made a deal!

MCLEOD

Not this deal, we didn't. Things are a little bit different from what you told me.

JASON

McLeod...are you...

MCLEOD

The sheriff's going to put you in jail, Mr. Jason, because it ain't anywhere near worth my while to try and stop him. You go right ahead, Sheriff.

HARRAH

You're a sensible man. Walk him out of here, Bull. No, just one minute. Just one thing more.

His foot has struck the bottle; he picks it up.

HARRAH (Cont'd)

Who's been paying for all these, Jason? You?

JASON

There was plenty of it and it went down easy, didn't it? So what do you care?

HARRAH

You...!

Harrah is about to lay the barrel across Jason's head again, but Cole stops him.

COLE

Hey, hey, hold on there. We want him able to stand up and walk...don't want to have to carry him all the way to the jail.

HARRAH

I wouldn't even mind that. All right, move.

85. (Cont'd)

JASON

McLeod...I'll pay you, any
amount...ten thousand...but get
me out...

Now Harrah does hit him, but only hard enough to shut
him up. He looks at Cole, who shrugs. Then both
look at McLeod.

COLE

That's a pretty good offer he
just made you.

MCLEOD

Yeah. Sure is.

HARRAH

Well, in case you had any idea
of taking it, don't. 'Cause he
wouldn't live to pay you. Hear
that, Jason? Lead starts flying
around that jail, you'll be the
first one to get hit. McLeod,
you've got till noon tomorrow to
get out of town.

MCLEOD

I will say you lay it on the line,
Sheriff. You must have made real
good time from San Miguel, Thornton.
Real good time. Been here some
hours, I expect. Figuring to stay
a while?

COLE

A while.

MCLEOD

Yeah. Well... Maybe we'll meet
again somewhere. I'm more curious
than ever now to find out the
answer to that question. So long,
Thornton.

COLE

McLeod.

They go out.

86. EXT. DOS ESPUELAS SALOON - (NIGHT)

Harrah, Bull, Cole and Mississippi form a tight,

10-8-65

(Continued)

86. (Cont'd)

gun-bristling group around their prisoner and start toward the jail. A crowd watching, the MacDonald men among them. MacDonald steps forward and looks at Jason, then at Harrah. The sons and vaqueros form up behind him.

HARRAH

He'll be held for trial, MacDonald.
We got the three who did the shooting.
How's the boy?

MACDONALD

Still breathing.
(To Cole)
I'm obliged for your help, Thornton.

COLE

I owed it to you.

MACDONALD

I'm obliged anyway. Sheriff, I want to know one thing. Now you have your prisoner...are you good enough to keep him?

HARRAH

If you're thinking of a lynching, MacDonald, why don't you just try and find out?

MACDONALD

I'm thinking of my son, Sheriff. And I'm thinking of this man telling me not two days ago that if I didn't give him what he wanted he knew a way of making me. I suppose I should have known the only way he could get to me was through my boys. But I didn't think even Jason was that low.

MATT

We can take him, Pa. We can take him.

MACDONALD

No. I believe in the law...as long as it functions. I guess we have to give the sheriff his chance.

He steps back. The four men go on with their prisoner.

10-8-65

87. EXT. STREET - (NIGHT)

The four men walking with Jason toward the jail, approaching the barn inside the jail.

HARRAH

How am I doing?

COLE

So far, so good. But you've still got a ways to go.

88. INT. BARN - (NIGHT)

OVER-SHOULDER SHOT...in f. g. an unidentifiable head in a broad-brimmed hat...the barrel of a rifle protrudes through a window, aimed at the approaching group. (The figure is Joey.)

89. EXT. STREET - (NIGHT)

HARRAH

Don't overwhelm me with praise, Cole. I don't think I can stand it.

COLE

Mississippi, how long does it take for the effect of that stuff to wear off?

MISSISSIPPI

Three, four hours. He can get drunk again anytime he wants to now.

HARRAH

That gut-buster was your idea, was it? I'll remember that. What the hell is your name, anyway?

Mississippi sees the rifle barrel, takes a second look to be sure.

MISSISSIPPI

Just call me Mississippi, and just keep on walking and talking like you are.

HARRAH

Where'd you pick him up. Cole?

89. (Cont'd)

COLE

Down in San Miguel, sticking a knife into one of McLeod's men.

HARRAH

Nice Kid.

COLE

He is a nice kid. That's why he did it.

Mississippi slips away from them around the side of the barn.

90. EXT. BARN - (NIGHT)

Mississippi going around to the back door...it's open and he slips inside.

91. INT. BARN - (NIGHT)

Mississippi makes his way toward the front of the barn. He sees the dim figure moving. He tosses a pebble or something hard...the figure whirls and Mississippi jumps on the figure's back. He knocks the rifle away, they wrestle in some straw, and he pins her down.

MISSISSIPPI

Hold it now, hold it...Hey, you're a girl -- now hold still -- Miss, I told you to hold still. You're going to lose your clothes, you keep on that way.

JOEY

All right -- I'll quit.

MISSISSIPPI

You're sure?

JOEY

I told you, didn't I? How did you know I was here?

MISSISSIPPI

You ought to dull down the barrel of a rifle before you let it stick out of a window. Who were you trying to kill?

91. (Cont'd)

JOEY

Bart Jason. You were all so close around him I couldn't get a clear shot. Are you going to keep sitting on my stomach all night?

MISSISSIPPI

I'm comfortable and I --- ouch, I'll get off. So you wanted to kill Jason. Why?

JOEY

I'm Joey MacDonald.

MISSISSIPPI

Who?

JOEY

Joey. Joey. Can't you understand English? Jo-se-phine. MacDonald. Where's my rifle?

MISSISSIPPI

Uh-uh. Nope. You don't get that back just yet. Not till I make sure you're who you say you are. You could just as easy have been gunning for the sheriff.

JOEY

Well, I don't know who you are, either. But if I'd wanted to get the sheriff I'd have done it...

MISSISSIPPI

Just don't argue. Come along.

JOEY

I'm getting sorry I didn't shoot you, mister. Don't pull so hard, I'm coming.

92. INT. SHERIFF'S OFFICE - (NIGHT)

Bull is locking the cell door behind Jason. That's the first order of business, but Cole is by the outer door listening for signs of trouble.

BULL

All done, Sheriff. He's safe as a coyote in a trap.

92. (Cont'd)

HARRAH

Lock up that back door, Bull.
All right, Cole, go see what
the kid's up to.

Joey's voice comes over from outside, with Mississippi.

JOEY (o.s.)

-- sneak up on me like that,
knock me down...

MISSISSIPPI (o.s.)

I couldn't see you were a girl.

JOEY (o.s.)

I don't mean that. It was the
way you did it.

COLE

(Grinning)

Sounds like he did catch some-
thing in the barn.

(Opens the door)

JOEY

(To Mississippi)

You threw something to fool me.
That was a dirty trick.

MISSISSIPPI

You're just mad cause you fell
for it.

(To Cole and Harrah)

I caught her in there with this.
She says she was trying to kill
Jason. Says her name is Joey
MacDonald.

JOEY

Tell him, Sheriff.

HARRAH

Oh, for the love of heaven,
Joey! Didn't the last time
teach you anything?

JOEY

There wasn't any mistake about
Jason.

HARRAH

Couldn't you trust the law
to handle him?

92. (Cont'd)

JOEY

We haven't had much cause to
trust it lately, Sheriff.
Hello, Mr. Thornton.

COLE

Trouble is, you're both right.
Here, give me that.

He takes the rifle from Mississippi and puts it
in the gunrack.

JOEY

What're you doing?

COLE

Trying to keep you out of
trouble in spite of yourself.
Sheriff will give it back to
you when you leave town.

JOEY

(To Harrah)

You're really going to hold him?
You're not going to let him go?

HARRAH

He's going to be held and tried.
Now go on back to your family,
Joey.

JOEY

All right.

(Looks at Mississippi)

Who is he, anyway?

MISSISSIPPI

They call me Mississippi. Look,
Miss, I'm sorry I was rough with
you. I know how you must feel,
about your brother --

JOEY

Oh, you don't have to be nice
to me.

(Rubs some bruises
on her anatomy)

I'll remember you without that.
Why do you wear that silly hat?

MISSISSIPPI

Because it keeps the sun off
my head.

92. (Cont'd)

JOEY

Well, I'm glad it's good for something. Might even make a fair stewpot if you turned it upside down. Good night.

She goes. Mississippi shakes his head.

MISSISSIPPI

She's a new experience. She the one that put that bullet in your back, Cole?

COLE

Yeah. She had cause.

HARRAH

Didn't he ever tell you about that?

MISSISSIPPI

No. He saved my life down in San Miguel and then he gave me a grubstake, because he said he owed me something, and that was funny because he never clapped eyes on me before...

COLE

Why don't you just get to that window and keep watch.

MISSISSIPPI

...but he never would explain it.

HARRAH

He killed Joey's kid brother by mistake. Maybe it eased his conscience some to give you a hand.

COLE

Don't you have a report to make out? There's three bodies you have to account for, and Jason...

Harrah takes two badges out of the desk drawer, sticks one into Cole's vest.

HARRAH

You are now a deputy...

COLE

Hey..!

(Continued)

92. (Cont'd)

HARRAH

(Pinning the other
one on Mississippi)And so are you. So you can do the
report between you.

MISSISSIPPI

Well hey...ain't that something...

COLE

Now wait a minute, I didn't take
on to be a deputy...

HARRAH

I'm deputizing you! Retroactive.
Otherwise I've got to hold you
for killing those men in the
church. You stay around here,
it's got to be legal.Harrah has been increasingly on the ragged edge of
caving in. Now he caves.

HARRAH (Cont'd)

I got to have a drink. I got
to have one if hell freezes over.

He starts pawing through the empty bottles again.

BULL

Now you already done that once.
But I got a little bit saved out
of the wreckage. Cole, what about
it?

COLE

We might as well find out right now.

Bull produces a bottle from a cupboard. Harrah
pours himself a big drink and gulps it down, coughing.
Mississippi speaks suddenly from the partly-shuttered
window.

MISSISSIPPI

Hey...hey, look here.

Cole and Bull go to the window.

93. THEIR POV

McLeod and his men are coming out of the Dos Espuelas.
They mount.

94. BACK TO SCENE

BULL

Looks like they're not going
to wait till noon.

Outside McLeod and his men ride out of town.

MISSISSIPPI

Do you think they're really gone,
Cole? Or do you think they'll be back?

HARRAH

They'll be back. You can bet
on it.

He pours himself another small drink, carefully
measured, drinks it, then puts the cork firmly
back in the bottle.

HARRAH (Cont'd)

I'm going to get some sleep.
I don't care what the rest of
you do as long as somebody's
on watch all night.

He folds out on a bench. Cole and Bull look at
each other, happy.

BULL

I know what I'm going to do.
I'm going to have me a drink.
Hiyah! Hey, Mr. Jason! Ain't
you sorry you offered McLeod
all that money? Cause now you'll
never know what minute he may try
to collect it. You won't hardly
be able to sleep at all, will you,
Mr. Jason...waiting for the lead
to fly?

DISSOLVE TO:

95. INT. SHERIFF'S OFFICE - (DAY)

Maudie in the office...she has brought some clothes
for Harrah. Harrah is trying to shave, a tricky
business with his hands still unsteady.

MAUDIE

Rosa couldn't find a hat.

COLE

Well, he can't wear that thing.

95. (Cont'd)

COLE (Cont'd)

Harrah, don't you have...ooh,
watch it!

HARRAH

Will you shut up? Will you all
shut up?

COLE

Don't you have any hangman's
clothes?

HARRAH

I guess so. Ask Bull.

MISSISSIPPI

Hangman's clothes?

BULL

That's what's left over after the
hangman gets through. Nobody
claims 'em, we keep 'em. We ain't
hung anybody lately, though...
Let's see what's in here...Yeah,
that was that horsethief...

He hands out a hat from the locker where he's
rummaging.

BULL (Cont'd)

He was kind of a small fellow...

COLE

Here, let's see...

He puts the hat on Harrah's head...it's too small.
Harrah cuts himself.

COLE (Cont'd)

Don't cut your throat now.

HARRAH

If you don't let me alone I'll
cut yours..

COLE

This one won't do. What else
have you got?

Bull hands out a high silk hat.

BULL

This belonged to a gambler.

95.

(Cont'd)

COLE

(Tries that one on
Harrah)

No, that's worse than Mississippi's.

HARRAH

Look, I won't have any head left
on my shoulders if you don't let
me alone? Suppose I just go
without a hat?

BULL

Try this one. This was a good
healthy killer, round about the
sheriff's size, as I remember.

It fits.

COLE

That's fine.

HARRAH

I'm glad that's settled.

Maudie has been investigating a tray on the desk.

MAUDIE

You didn't eat your breakfast.

HARRAH

I didn't feel like it and don't
rush me.

COLE

Suppose you stop by the hotel and
ask 'em to send over a good big
steak. I'll see he gets it in him.

MAUDIE

Okay, Mr. Deputy Sheriff.
(To Harrah)Hm...that shave is fine...but
what about the rest of you?

HARRAH

One thing at a time. I'll take
a bath later.

COLE

You're going to take one right now.
See you later, Maudie.

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(Continued)

95. (Cont'd)

HARRAH

Hey, wait up! You people are going to drive me right back to the bottle. I told you...

COLE

You've got to consider the rest of us. This jail is kind of close quarters, you know. Step along, Jack.

96. INT. REAR OF JAIL - THE CELL CORRIDOR - (DAY)

Cole pushing Harrah toward the back door. Bull on guard...he unlocks the back door. Jason in cell.

HARRAH

Listen, that water's cold. I'll go down to the hotel later on...

COLE

There may not be any time later on. ... No sign of your friends yet, Jason. Maybe McLeod decided you were too bad a risk to bother about.

BULL

I'm not taking my eyes off him, though. First shot that comes through here...bang!

JASON

You won't do that.

HARRAH

What makes you think we won't?

JASON

Because if you murder a prisoner, Sheriff, you'll find yourself at the end of a rope. You and your killer friend. Those tin stars won't help you a bit.

HARRAH

Might be. But you know, Jason, sometimes a man gets so damned mad he just don't care.

(To Cole)

Don't push, I'm going...

DISSOLVE TO:

97. EXT. REAR OF JAIL - (DAY)

Harrah taking a bath in the horse trough while Cole stands guard. A couple of inquisitive horses are nosing him. He still has his hat on.

HARRAH

Get out of here... let me alone...
(Starts to climb
out)

COLE

You're not through yet. Let me
see you work up some lather.

HARRAH

If I get soap in here it'll
make the horses sick.

COLE

If you don't it'll make me sick,
and that's what I care about.

Grumbling, he soaps himself, fighting off the horses who seem to like the taste of the lather.

Mississippi comes around the corner of the jail with Joey. She carries a basket.

MISSISSIPPI

She said she wanted to see you.

JOEY

Go right ahead, Sheriff. I was
raised with four brothers.

HARRAH

Maybe you'd like to join me.

JOEY

No, but there isn't any reason
to drown yourself. Hi, Mister
Thornton.

COLE

What did you want to see us about?

JOEY

I thought you'd both like to know
that Doctor Donovan thinks Saul has
an outside chance to pull through.

COLE

That's good news.

97.(Cont'd)

JOEY

And I brought you some food.

COLE

Thanks, we can use it. Did you say Doctor Donovan? What happened to Miller?

JOEY

Oh, he's still here. But he's thinking about retiring, so he took on a partner... Sheriff, you make me nervous. Why don't you sit up?

HARRAH

Why don't you go away?

MISSISSIPPI

Maybe you should... he's starting to turn blue.

JOEY

Well, I can't help it if he's that silly. All right, I'll go. You've still got that fool hat on.

(To Cole)

Why does he wear that hat? Do you know?

MISSISSIPPI

It's none of your doggone business...

COLE

(Drowning him out)

It used to belong to the man that raised him -- the only family he ever had -- and it's all he has left. Does that answer your question?

JOEY

I'm sorry. He should have told me, and I wouldn't have...

(To Mississippi)

Why didn't you tell me? Why'd you let me go on making a fool of myself?

MISSISSIPPI

You seem to be pretty good at that without any help from me.

She slaps him, he slaps her back.

97.(Cont'd)

MISSISSIPPI (Cont'd)

Now don't do that again... Look,
I told you I was sorry about last
night. And I know you're having
a rough time...

JOEY

And I told you not to be nice
to me! Oh, darn, look what you
made me do...

(Starts to cry)

No, let me alone. Just let me
alone.

MISSISSIPPI

(Following her)

What do you want me to do, slap
you again? You're not making
very much sense...

They disappear around the corner. Cole and Harrah
look after them.

HARRAH

He's got himself a nice sweet
quiet little girl.

COLE

Uh huh. And he'll be in good shape
as long as she doesn't get her
rifle back.

DISSOLVE TO:

98. INT. SHERIFF'S OFFICE - (DAY)

Bull is taking a tray from a man at the door (or
perhaps the Mexican kid, if you still want to use him.)
AD LIB thanks. Harrah has just finished changing
into clean clothes.

COLE

Well, now you look human,
anyway.

HARRAH

I wish I felt human. Where'd you
hide that bottle, Bull?

BULL

Never you mind. You eat this steak
first and then maybe I'll find it.

COLE

Go ahead.

(Continued)

98. (Cont'd)

HARRAH

I don't know what I'm doing out here. I ought to be back there in one of those cells. Who the hell's running this jail, anyway?

COLE

You want to find out?

HARRAH

No. I'd just get my nice clean clothes all messed up and you'd make me take another bath and change again. I'll just pretend I'm hungry.

He sits down and starts to eat.

HARRAH (Cont'd)

We're going to start a system of regular patrols, so we can keep an eye on the whole town, night and day. No telling when McLeod might come back, or what he might try. Bull and I are senior officers, so we'll take the day shift. You and Mississippi get the night turn.

(Grins)

Now you know who's running the jail?

DISSOLVE TO:

99. EXT. SHERIFF'S OFFICE - (NIGHT)

Cole and Mississippi come out. The door is locked behind them.

MISSISSIPPI

Well, this is the second time around. If it's as dull as the first, I'm going to be real bored before morning.

COLE

You get too bored, you might just not live till morning. Now get on over there and keep your eyes peeled.

99. (Cont'd)

MISSISSIPPI

(Going)

All right, but I wish McLeod would
come if he's coming.

100. EXT. STREET - (NIGHT)

From a vantage point well up the street we see that a man is watching Cole and Mississippi as they take opposite sides of the street and start walking. He turns and lights a match, touches it to a cigar.

101. EXT. STREET AND SHERIFF'S OFFICE - (NIGHT)

Cole and Mississippi walking. Suddenly a bunch of horsemen - McLeod and his gang - come at full gallop, shooting. The two men are caught in a place where there is no cover. Cole dives behind whatever there is...a post, something that is only a little better than nothing. Mississippi throws himself into the street in front of the horses. The horses jump over him. He shoots from the ground, Cole is shooting... Harrah comes out of the jail working a gun. A couple of the riders fall. A stray shot hits Hallock in the leg as the riders turn onto a side street short of the jail and disappear. Cole goes to Mississippi who is brushing himself off.

COLE

You all right?

MISSISSIPPI

Sure. Are you?

COLE

Yeah. What kind of a stunt was
that, throwing yourself under
the horses?

MISSISSIPPI

Horses don't like soft footing.
They'll jump over a man...and
a rider can't shoot straight
from a jumping horse.

COLE

Yeah...but they can shoot crooked.
Look there...

Bull is helping Harrah.

10-12-65

(Continued)

101. (Cont'd)

MISSISSIPPI

Oh oh...they got the Sheriff.

He starts to run toward the Sheriff's office. One of the fallen riders rolls over and tries to shoot him in the back...Cole finishes him with the casual celerity of a man finishing off a rattler. Mississippi whirls around, startled.

COLE

Just because they fall down it
don't mean they have to be dead.

The other one is.

102. INT. SHERIFF'S OFFICE - (NIGHT)

Bull helping Harrah to a seat as Cole and Mississippi come running in.

BULL

Stray shot got him in the leg.

COLE

How bad?

BULL

I don't know, but it's sure
bleeding.

Harrah is pulling off his neckerchief to use as a
tourniquet. Cole takes over to help him.

COLE

Go get the doctor. Better take
Mississippi with you. And let
me know who you are when you get
back.

(To Harrah)

That was a fool play, coming out-
side.

HARRAH

I had the stupid idea you might
need some help.

COLE

Why didn't you shoot through the
window?

HARRAH

Because they were too far down

102. (Cont'd)

HARRAH (Cont'd)
the street. I couldn't see 'em.
Tighten up on that thing.

COLE
Well, anyway, we know where we
are with McLeod.

HARRAH
Yeah, and right now it ain't good.
Tighten up on it...

Using his pistol barrel, Cole tightens up on the
tourniquet.

103. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah is stretched out on a bench with a young
doctor, CHUCK DONOVAN, working on his leg, Bull
standing by. Mississippi on watch by window.

Cole is getting all the attention. Miller is fussing
around him, all eager and interested, and Donovan is
doing his work on Harrah with his left hand, as it
were, watching Cole and Miller over his shoulder.

MILLER
Often wondered about you, Thornton...
Didn't think you'd have sense
enough to take my advice.

COLE
Never mind about me...

MILLER
Bother you much? Any pain?

COLE
Don't you have enough patients
to attend to...

MILLER
Bend over. Little more.
(Pokes Cole's back)
Does that hurt?

COLE
No. Now why don't you...

MILLER
Does that hurt?

103. (Cont'd)

Cole yells.

DONOVAN

(To Harrah)

Excuse me.

HARRAH

Don't mind me.

DONOVAN

(To Miller)

Exactly where did you get that reaction?

Miller thumps again. Again Cole yells.

COLE

Hey! What're you...

DONOVAN

Very interesting.

(Prodding around)

The object's located about here...
some pressure in this region...

HARRAH

Hey, Donovan...

MILLER

Just a minute, Sheriff. What do you think, Chuck?

DONOVAN

It's a challenge. I'd like to try.

BULL

(To Harrah)

Guess he has a more interesting misery than you've got.

HARRAH

Yeah. Look...I'm sorry to bore you with this, but it's still bleeding.

DONOVAN

You have nothing to worry about, Sheriff. It's a good clean wound. Will you finish up for me, Joe?

(To Cole)

Now bend over this way. Hm. Hm.

103. (Cont'd)

COLE

Will you quit hammering on me?

MILLER

Better listen to him, Thornton.
If anyone can get that bullet
out of you, he can. He's pretty
good, though I hate to admit it.

COLE

I don't have any time now...

DONOVAN

It's giving you some trouble,
isn't it?

COLE

No...

MISSISSIPPI

Why don't you tell him the truth,
Cole?

COLE

And why don't you pay attention
to your job?

MISSISSIPPI

I am. A pussycat went by about
ten minutes ago, and now there's
a burro taking a nap. And you'd
still better tell him.

DONOVAN

I think I can guess. There's a
sudden spasm of pain in this area,
followed by paralysis of one side,
probably the right...

COLE

It never lasts long.

DONOVAN

Lasts a little longer each time,
though, doesn't it? And the
attacks come a little oftener?

HARRAH

What are you trying to tell him,
Doc?

DONOVAN

The bullet's working in toward
the spine, beginning to do some

10-12-65

(Continued)

103. (Cont'd)

DONOVAN (Cont'd)

damage. If he doesn't get it out of there, one of these times he'll have an attack that won't pass off.

COLE

Dan McLeod may just take care of the whole problem, but if I'm still around when this is all over I'll come and see you. How's the Sheriff?

MILLER

Oh, he'll do fine.

(To Harrah)

Now stay off that leg, and I'll be round to...

HARRAH

Stay off it! For God's sake, man, I've got a war on my hands. You expect me to fight it sitting down?
(Starts to get up)

MILLER

Go ahead. Try it.

(Harrah sits again,
cursing)

Still, you've got a point there. I'll send ever a pair of crutches. It's a good thing two of you are healthy, anyway...

DONOVAN

We'd better get back to the MacDonald boy.

HARRAH

How is he?

DONOVAN

Touch and go. But we're hoping.

COLE

(To Miller)

Tell his sister to stay away from here, will you?

HARRAH

And Maudie. This jail isn't going to be a healthy place for anybody from here on.

103. (Cont'd)

MILLER

I'll tell 'em. Good luck,
boys. You're going to need it.

They go.

HARRAH

Cole, you didn't tell me it
was that bad.

COLE

I'm still walking around, which
is more than you can say. Bull,
you get that back door boarded
up tight.

BULL

Why go to all that work? Why not
just shoot Jason right now and
let McLeod have him?

HARRAH

That'd be the sensible thing to
do, all right.

COLE

But you're not going to do it.

HARRAH

I said I'd hold him for trial.
McLeod's going to have to prove
to me that I can't. Bull, where's
that bottle? I think we could all
use a drink.

DISSOLVE TO:

104. INT. SHERIFF'S OFFICE - (DAY)

Harrah limping around on crutches, others watching.

COLE

You're doing all right.

HARRAH

Sure, sure, I'm doing fine.
Race you down the main street...
oh, hell. How do you draw a gun
with these damn things in the way?

BULL

I don't think mostly you're
intended to.

104. (Cont'd)

COLE

You aren't going to do any outside work, that's for sure. Mississippi and Bull and I are going to have to spread ourselves a little thin.

HARRAH

I'll take over the watch on Jason. I won't have to do anything but sit.

BULL

Why don't me and Mississippi make the rounds, and Cole here can get some rest and then relieve one of us, and so on. That way everybody can get a little sleep.

HARRAH

Well, watch yourselves. McLeod's just brash enough to try something in broad daylight. Go ahead, Cole, you didn't get much sleep last night.

COLE

But you did, huh?

He lets Bull and Mississippi out.

COLE (Cont'd)

You yell good and loud when you come back, so I know who you are.

MISSISSIPPI

We will.

Cole locks the door.

HARRAH

I can catch a nap back there when things are quiet. How are you feeling?

COLE

I feel okay.

HARRAH

Your back all right?

COLE

You just worry about your leg.

He lies down on a bench to sleep.

105. INT. JAIL CORRIDOR AND CELLS - (DAY)

Harrah comes down the corridor, speaks to Jason.

HARRAH

How did you sleep, Jason?
You were pretty nervous last
night when the shooting started.

JASON

I slept all right, Sheriff.
And I'm not nervous at all.
In fact, I'm beginning to feel
pretty good.

HARRAH

I'm glad to hear that, Jason.
I like my prisoners to be happy.

He goes into the other cell, opposite, sits on the
bunk with his back against the wall. Gun in hand, he
settles down to watch Jason, looking -- between pain,
anger, sleeplessness, and hate, just about as ugly as
a man can look.

HARRAH (Cont'd)

Just so you won't feel lonesome,
I'll be right here from now on.

106. EXT. ELDORADO STREET - (DAY)

Mississippi and Bull, on opposite sides of the street,
on patrol, looking for any sign of McLeod's men.

At the end of the street Bull joins Mississippi.

MISSISSIPPI

Anything?

BULL

No. But I got an itchy
feeling at the back of my neck.
-- Wish McLeod and them were.
Injuns.

MISSISSIPPI

Why?

BULL

I'd turn my old mule loose and

106. (Cont'd)

BULL (Cont'd)

she'd smell 'em out. She could smell Injun all the way from here to Mexico. That's why I always kept her.

MISSISSIPPI

There aren't any Injuns around here, are there?

BULL

No, but with them red devils you never can tell. I got the same feeling about McLeod...when you don't see no sign at all is the time to watch out.

MISSISSIPPI

We better have a look at these side streets. I'll take this one.

They take off along the side lanes, separating.

107. EXT. SIDE STREET - (DAY)

Mississippi walking. Ahead he sees two men... recognizes two of McLeod's gang...he makes a dive for a convenient door.

108. INT. MARIA'S HOUSE - (DAY)

Mississippi crashes through the door, into a shadowy room, the shutters closed against the hot sun. Maria, half dressed, is at the mirror combing her hair. She turns.

MISSISSIPPI

I'm sorry, Miss. I didn't have any other place to go. You'd better get down on the floor...there's liable to be some shooting.

MARIA

These walls are very thick.

MISSISSIPPI

The door isn't. Hey...there's something familiar about you. Maybe it's the voice. Aren't you the girl who...

108. (Cont'd)

MARIA

I told you of the men in the church. Yes.

MISSISSIPPI

I wanted...we wanted to thank you...but I didn't know your name...

MARIA

It's Maria.

MISSISSIPPI

Hello, Maria. I guess if I'd had a good look at you that night I'd have found you anyway.
(Looks outside)

MARIA

Can you see anyone, Senor...

MISSISSIPPI

They call me Mississippi. No, I don't see a soul now.

MARIA

Would you like to have me look?

MISSISSIPPI

You mean, go out there?

MARIA

Yes.

MISSISSIPPI

You'd better put some clothes on, first.

MARIA

If you wish.

MISSISSIPPI

I didn't mean that, Miss. I mean, I don't want you to go out there. I mean...uh...maybe you better just forget the whole thing.

MARIA

As you wish. But it might be better if you stay here for a while...

MISSISSIPPI

Uh-huh. Well, I...uh...

108. (Cont'd)

MARIA

Maybe you would like some wine?

MISSISSIPPI

Well, I...uh...I guess I've got time for that... Hello, Bull.

Bull stands in the doorway.

MISSISSIPPI (Cont'd)

I saw a couple of men that looked like McLeod's boys...they kind of had me trapped. I ducked in here.

BULL

They're gone now.

MISSISSIPPI

Oh. Well, fine. Well, thanks, Maria...

BULL

They were heading toward the back of the jail. But if you're too busy...

MISSISSIPPI

No. No. Let's go. So long...

MARIA

Adios, Senor. So long, Bull.

BULL

Ah-humph!

109. EXT. MARIA'S HOUSE - (DAY)

Bull and Mississippi come out.

MISSISSIPPI

How'd you know I was in there?

BULL

It come to me, son, like in a dream. For a stranger, you do move fast.

110. EXT. BACK STREET - (DAY)

Bull and Mississippi.

110. (Cont'd)

BULL

They went down here. Maybe
going to spy out how things
are around the jail.

MISSISSIPPI

I don't see hide nor hair of 'em
now.

They go down the street. There is a board fence.
Below it we see a pair of boots.

Mississippi and Bull, walking a little distance
apart, come level with the fence and the hidden man.

A shot sounds from the fence. Mississippi throws
himself down, hits rolling, fires from the ground.

The buckshot rips through the fence. The man behind
it staggers and falls.

MISSISSIPPI

Well, there's one of 'em.

Bull points to a man farther down the street who
jumps on a horse and goes.

BULL

And there's the t'other. Hey,
that gun of yours works real
good.

MISSISSIPPI

(Pleased and surprised)
Yeah, it does, doesn't it?

DISSOLVE TO:

111. EXT. ROOFTOP - (NIGHT)

Across from the Sheriff's Office. One of McLeod's men is on the roof with a rifle.

112. INT. SHERIFF'S OFFICE - (NIGHT)

Cole and Mississippi getting ready to go on patrol. Harrah is in the doorway of the back corridor. Bull looking out crack in window shutter, scratching his neck.

BULL

Nothing out there that looks wrong...

COLE

What's the matter with your neck?

BULL

My old mule and my itchy neck, they're the reasons I still got my hair. You go out real careful.

He opens the door.

113. THE MAN ON THE ROOF

watching. Cole comes out the door fast, crouches to one side...nothing happens...he beckons to Mississippi inside...Mississippi comes out. The door shuts.

114. COLE AND MISSISSIPPI

on the dark porch, looking around.

MISSISSIPPI

I guess it was just a flea bothering old Bull.

He starts off the porch. A rifle cracks from the roof opposite. Mississippi and Cole both dive, getting around the corner of the jail.

COLE

(Shouts)

Don't come out! We're okay.

(To Mississippi)

Just a flea, huh?

115. INT. SHERIFF'S OFFICE - (NIGHT)

Harrah goes back into the corridor, takes up his post guarding Jason, his gun out.

Bull peers through the shutter crack.

BULL
(Shouts)

Cole...he's on the roof.

116. EXT. SHERIFF'S OFFICE - (NIGHT)

COLE
I see him...

117. EXT. ROOFTOP - (NIGHT)

The man turns and runs.

118. COLE AND MISSISSIPPI

MISSISSIPPI
Hey...there he goes.

COLE
Let's get him.

They start across the street.

119. EXT. BACK STREET - (NIGHT)

McLeod's man jumps down from a porch roof and runs.

120. COLE AND MISSISSIPPI

going after the man...as much chase as you want.

121. EXT. MAUDIE'S SALOON - (NIGHT)

The man runs inside. Cole and Mississippi follow.

122. INT. MAUDIE'S - (NIGHT)

Cole and Mississippi come in. The man has disappeared. McLeod's man Pete sits with his face hidden under a huge Mexican hat.

122. (Cont'd)

PETE

You are looking for a man who
is running, Senores?

COLE

Yeah.

PETE

He run very fast, out that door.

COLE

Gracias, amigo. You've been a
big help.

He lifts the hat off suddenly, revealing Pete.

COLE (Cont'd)

Well if it isn't our old friend
Pete from San Miguel.

MISSISSIPPI

Uh-huh...the one who likes to wait
for people to come out the door.

COLE

Suppose he had any special reason
for wanting us to go out through
that one?

PETE

Now wait...I told the truth...
the man ran out there...

COLE

I'm sure he did. Now you just run
out after him.

PETE

No...no, listen, there's nobody
waiting out there...

COLE

Then you won't mind going out.
(To Mississippi)
You watch the other doors.

Mississippi guards his back. Cole forces Pete to
the doorway.

PETE

No...don't make me go out...

Cole fires, nicks him in the arm.

122. (Cont'd)

PETE

Don't make me...!

Cole nicks him in the leg.

COLE

Go on, Pete. Go...

He breaks off with a groan. The gun drops out of his hand. He falls. Pete grabs for his gun. Mississippi shoots him, then bends over Cole.

MISSISSIPPI

Cole...!

He is hit over the head from behind. We see McLeod and Milt, who have come in from the back. In b.g., a man is holding Maudie, his hand over her mouth, her hands tied. Cole is trying to reach his gun with his left hand...it has fallen close to his now-useless right. McLeod watches him, bright-eyed and interested, nudges the gun just out of reach with his boot.

MCLEOD

This is real interesting,
Thornton. I'm going to have
to think about this for a while.

DISSOLVE TO:

123. INT. REAR OF JAIL - (NIGHT)

Harrah guarding Jason.

HARRAH

Hey, Bull...can't you see anything
of them?

Bull comes into the corridor from the front.

BULL

Ain't no use asking me again. I
ain't seen nor heard a thing since
those last shots.

HARRAH

Why did I have to get laid up
like this? Bull...you're going
to have to...

BULL

Don't get yourself all in a lather.
Those two can take care of them-
selves. They're probably...

123. (Cont'd)

A shotgun blast blows the lock out of the front door.
Bull dives into the cell, out of the line of fire.

MCLEOD

(Outside)

This is Dan McLeod. Don't shoot,
Sheriff. Not till you see who's
coming in.

The door opens and Cole falls into the room.

BULL

It's Cole...

Harrah restrains him.

HARRAH

McLeod!

INTERCUT WITH EXT. SHERIFF'S OFFICE - McLeod crouched
against the wall beside the door, Milt and another
man who have carried Cole crouched on the other side
of the door covering the street.

Cole lies on the floor, unable to get up.

MCLEOD

I hear you, Sheriff.

COLE

Harrah...

HARRAH

Shut up. McLeod, I've got my gun
aimed straight between Bart Jason's
eyeballs...

JASON

Watch it, McLeod...he's not joking.

HARRAH

Go ahead and talk.

MCLEOD

I'll make a deal, Sheriff. You
send out Bart Jason alive, and you
get your friend alive. Fair enough?

HARRAH

No.

COLE

I told you were wasting your
time...carrying me here...

123. (Cont'd)

He is almost laughing at McLeod. Then Harrah goes on.

HARRAH

How do I know you won't shoot Thornton as soon as Jason walks out that door?

MCLEOD

Because I say so.

HARRAH

Not good enough.

COLE

Harrah, are you crazy? You can't...

MCLEOD

What do you want then, Sheriff?

HARRAH

I'll let Jason out. Bull will stay back where he can cover us... if you shoot me, Jason'll be dead before I hit the ground...

MCLEOD

You're making sense.

HARRAH

Jason will walk...

COLE

Damn you, Harrah, if you let him go...

MCLEOD

He's not listening to you, so why don't you shut up? Go ahead, Sheriff.

HARRAH

Jason will walk straight to the door and I'll have a gun on him all the way. He'll go through the door and close it behind him, and if it opens again we'll all be sorry.

MCLEOD

Good enough...oh, and Sheriff... the boy with the fancy hat, Mississippi...he's down at the saloon, with your lady friend.

123. (Cont'd)

MCLEOD (Cont'd)

He's still alive. But if there's any shooting through the door or out the windows, he won't be.

HARRAH

All right. I'm going to open the cell. Give me the keys, Bull.

BULL

Sheriff, I been waiting for a chance to open my mouth...

HARRAH

This isn't it.

Harrah takes the keys and crosses to the cell. For a moment he seems on the verge of changing his mind and shooting Jason after all. Then he unlocks the door.

HARRAH (Cont'd)

You know what you have to do?

JASON

Yes.

HARRAH

Get going before I change my mind.

Jason goes out and across the office.

COLE

You're making a great bargain, Harrah. Selling out the whole MacDonald family for me.

MCLEOD

From what your lady friend said, Thornton, I guess your chances aren't very good. Sorry. I would have liked to find out which one of us was best. Close the door, Jason.

Jason closes the door. Harrah restrains himself from firing through it.

COLE

You've done it now.

HARRAH

Suppose it had been me...what would you have done?

123. (Cont'd)

COLE

I guess I'd have done the same.
Anyway, it's my fault. I let
you down.

DISSOLVE TO:

124. INT. HARRAH'S HOUSE - (DAY)

Donovan examining Cole. Hallock and Maudie watching.
Bull and Mississippi keeping a watch by the door.
Rosa in b.g.

COLE

I don't like this, Doc. It
always passed off in just a few
minutes...before.

DONOVAN

You may have waited too long,
Thornton. Well, let's give it a
little time. I want to know
whether the damage is permanent
before I cut into you.

COLE

You're a great comfort. How's
he doing?

DONOVAN

He'd do better if he'd stay in
bed and quit drinking, but I'm
tired of trying to beat sense
into your heads. Call me if
there's any change.

MAUDIE

Thanks, Chuck. We will.

He goes. There is a gloomy silence.

ROSA

Does no one wish to eat? Not
anything?

They shake their heads.

MAUDIE

Sorry, Rosa...I guess nobody's
hungry. ... Maybe if I'd rub
your arm, Cole...you know, massage
it...

124. (Cont'd)

COLE

What good would that do?

HARRAH

Let her try it.

He goes to the door.

BULL

It's awful quiet. Seems like they've forgotten all about us.

HARRAH

Why wouldn't they? They've got us beat. We're not even worth shooting.

MISSISSIPPI

There's somebody coming now...

BULL

Looks like the girl.

MISSISSIPPI

I'd know that mop of hair anywhere. ...She looks like she's got trouble.

125. EXT. HARRAH'S HOUSE - (DAY)

Joey rides up.

MISSISSIPPI

What's wrong, Joey? Is it your brother?... Did he...?

JOEY

You mean my brother Saul? No. He's fine. Doctor says he's going to be good as new.

HARRAH

Then what's the matter?

JOEY

It's my brother Jared. They've got him.

HARRAH

What do you mean, they've got him?

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(Continued)

125. (Cont'd)

JOEY

I mean they've got him and they're holding him. Jason and McLeod. They gave me a message to take to my father. If he signs over the water rights, they'll let Jared go. Otherwise...

BULL

Seems like they learned their lesson real good last night.

HARRAH

Yeah. Joey...where are they holding him?

JOEY

I don't know. But they'll have him at Maudie's place tonight, and they'll wait two hours for my father. They told me they'd kill Jared if we tried anything. That's what you told McLeod about Jason, isn't it? And then you didn't do it.

HARRAH

No. I didn't do it.

JOEY

I shouldn't talk that way. I guess I'm just trying to forget that it's really my fault.

MISSISSIPPI

How do you make that out? You weren't even there.

JOEY

I shot Mr. Thornton, you idiot, that's why it's my fault.

MISSISSIPPI

All right, have it your way. Look, would you like me to come with you?

JOEY

No, I've got trouble enough without you. You'd slap me, or you'd be nice to me, and either way I couldn't take it. Not today. Damn. I've got to go. Tell Mr. Thornton I'm...I'm sorry...

She rides off, fast.

126. INT. HARRAH'S HOUSE - (DAY)

Harrah turns and speaks to Cole and Maudie.

HARRAH
You heard all that?

COLE
I heard it.

He picks up an empty bottle left-handed and smashes it against the wall.

COLE (Cont'd)
You shouldn't have let him go.

We see Harrah's face as we

DISSOLVE TO:

127. INT. HALLOCK'S HOUSE - (EVENING)

Bull coming in. Maudie working on Cole's arm. Mississippi perhaps eating some of Rosa's food, Harrah brooding.

BULL
They're all there now with the boy.

MISSISSIPPI
You suppose MacDonald will come in?

HARRAH
What else can he do?

MISSISSIPPI
Yeah.

A gloomy silence.

MAUDIE
Why did they take over my place, damn it? Jason's got a saloon of his own to do his dirty work in.

HARRAH
McLeod's too smart to get caught in there again. It's too easy rushed and one man can cover the whole inside.

127. (Cont'd)

COLE

He's not taking any chances.
...If I could just hold a gun...!
Look at that. I can almost move
two fingers.

MAUDIE

It's a beginning.

COLE

If you're going to be cheerful,
I'm going to kick you out.

BULL

What I wonder about is what
happens after MacDonald signs
over those water-rights. If
Jason lets the boy go, it'll
be him and McLeod and a few
men against a lot of awful
mad MacDonalds.

COLE

I expect they'd make out.
McLeod's worth a dozen of
anybody else.

HARRAH

But Jason might not want to
take that chance.

MISSISSIPPI

You mean he might not let
the boy go?

HARRAH

How the hell do I know what
he'll do?

He arrives at the decision he's been in the process
of making, gets his gunbelt and straps it on.

HARRAH (Cont'd)

Bull, Maudie's going to loan
me her buggy. Go hitch it up.

COLE

What are you going to do? You
can't walk but you can still
shoot. You think they're going
to let you ride up to the front
door?

127. (Cont'd)

HARRAH

I've got to do something.

COLE

Sure. But how to get yourself killed isn't the problem. That's easy. The trick is to get young MacDonald out of there alive.

He scowls at his fingers, working them. The movement isn't much, but it's something.

MAUDIE

Arch...

COLE

Shut up. Mississippi, bring me that rifle.

MAUDIE

Arch...!

He looks at her. She turns away, defeated.

HARRAH

Bring him the rifle.

Mississippi gets the rifle.

COLE

Help me up.

Mississippi steadies him. He stands and takes the rifle in his left hand...finds he can work the ring lever by hooking it over the fingers of his right hand in which he has some control. He is suddenly jubilant.

COLE (Cont'd)

By God, it'll work.

HARRAH

And what are you going to do.

COLE

Ride up to the front door.

This is too much for Maudie.

MAUDIE

Arch, are you crazy? Have you lost your mind?

127. (Cont'd)

HARRAH

Hell, no... he's making the best sense I've heard. He can do it.

MAUDIE

But...Oh, what's the use.

COLE

Bull, can you get me a wagon?

(Looks at Harrah

and laughs)

A fine pair of heroes we are!

(To Bull)

Well, get going!

BULL

Yes, sir!

COLE

And I'll need one more thing to make it look good. A holster for a left-handed gun.

DISSOLVE TO:

128. EXT. HARRAH'S HOUSE - (NIGHT)

Harrah is in the buggy, his crutches beside him. Mississippi is helping Cole onto the wagon seat. Cole now wears his gunbelt with the gun holstered on the left side. Maudie watching. Bull busy at the back of the wagon.

COLE

All right, I can hang on.
Give me the reins.

He takes them in his left hand.

MISSISSIPPI

How are you going to get down?

COLE

Easy. I'll fall down.

He is in high good humor. He turns to speak to Bull.

COLE (Cont'd)

Got that fixed back there, Bull?
I don't want it hanging up on me.

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(Continued)

128. (Cont'd)

BULL

Don't worry. She'll come loose
when you want her, but not before.

COLE

Okay. I'll give you ten minutes,
Harrah. They'll have a man on
guard at the back, so...

HARRAH

Are you trying to teach me my job?

COLE

Just don't make any noise, that's
all. When you hear me start shoot-
ing, you better be ready to jump.

HARRAH

What if they shoot first?

COLE

Then you're on your own... Luck.

They look at each other briefly...a so-long-pal sort
of thing quite without sentiment...they're both happy
men, doing something, fighting back, and not giving
a damn what happens.

Maudie comes to the wagon.

MAUDIE

Let me go in with you.

COLE

All right, Maudie. Part way.
Give me something to lean against.

He clucks to the horse and the wagon pulls out slowly.

MISSISSIPPI

"And when his strength
Failed him at length,
He met a pilgrim shadow -
Shadow, cried he,
Where can it be,
This land called Eldorado..."

HARRAH

Let's go.

Bull suddenly bolts for the house, as Mississippi climbs
in.

128. (Cont'd)

BULL

Wait a minute --

Harrah shakes head and starts the buggy, but slowly.

129. INT. HARRAH'S HOUSE - (NIGHT)

Bull rushes over and takes down from the wall an Indian bow and a beaded quiver of arrows, looks at them lovingly and rushes out again.

130. EXT. YARD AND ROAD - (NIGHT)

Bull runs to catch up with the buggy, jumps in.

HARRAH

What in the world are you doing with that?

BULL

Like Cole said, we got to do this quiet. I used to be pretty good with this when I was on the mountain.

HARRAH

Can you still hit the side of a barn with it at night?

BULL

Don't have to hit the side of a barn. Just a man.

MISSISSIPPI

"Over the mountains of the moon,
Down the valley of the shadow,
Ride, boldly ride,
The shade replied,
If you seek for Eldorado."

He lets go a rebel yell and with the whip touches the horse into a gallop.

131. EXT. ROAD - (NIGHT)

The wagon and the buggy going toward town. The buggy turns off on a diverging road (or any way you want to stage this, so long as the buggy turns off before it's in sight of the saloon.)

132. COLE AND MAUDIE

together on the wagon seat. She's not saying anything. At a certain point he pulls up, and smiles at her.

COLE

This is as far as you go, Maudie.
Jump.

She seems on the point of saying something, then changes her mind, kisses him quickly, and jumps down. He is about to start on when she sees something o.s.

MAUDIE

Cole...look.

133. THEIR POV

The MacDonalds coming in toward town, the old man and his sons and Joey on horseback, the women in a buck-board.

134. COLE AND MAUDIE

Looking at the MacDonalds.

COLE

Maudie, hold 'em back. Tell 'em to give us five minutes. If they come in now they'll blow any chance we've got.

He starts the wagon again...she runs toward the MacDonalds.

135. EXT. SIDE ALLEY - (NIGHT)

Around a corner from, and out of sight of, the back door of the saloon. Harrah has stopped the buggy and is getting out of it. Bull and Mississippi are cautiously approaching the corner. They peer around it.

136. THEIR P.O.V.

The man on guard at the back door.

137. BULL AND MISSISSIPPI

Bull reaches for an arrow, but Mississippi stops him.

137. (Cont'd)

MISSISSIPPI

Too much chance of him yelling
when he's hit.

He looks around. On an adobe wall beside them is a
row of flowerpots; Mississippi grins.

MISSISSIPPI (Cont'd)

I've got an idea. Hold my gun.
And this.

He hands Bull his gun and hat, quickly empties a
black-glazed pot and puts it on his head like a
Chinese hat. (Could he wear some kind of a coat he
could turn inside out, to look like a padded jacket?)

138. THE GUARD

At the back door of the saloon. He looks around as
a form approaches him..Mississippi, doing a shuffle,
his hands folded in his sleeves. The guard stares,
then steps toward him.

GUARD

Hey, what are you doing here?

MISSISSIPPI

Me China boy, Me looker for job,
cookee, washee...

And whom, he lets the guard have it on the jaw. The
man falls and Mississippi jumps him..we HEAR the thud
of a solid blow with a gunbutt below FRAME, or else
see his knife flash down...anyway, we know the man
isn't going to get up again.

139. BULL AND HARRAH

Bull motions to Harrah, starts to run down the alley,
Harrah following.

140. EXT. STREET - (NIGHT)

In front of the saloon. McLeod and two men on the
porch. One of the men nudges McLeod and points up
the street.

MAN

Look who's coming.

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(Continued)

140. (Cont'd)

McLEOD
I'll be damned.

MAN
Want me to take care of him?

McLEOD
No. He's alone. Let him come.

He steps to the door of the saloon and calls through it; we see Jason inside, and at the back Jared MacDonald tied up and Milt standing guard over him.

McLEOD
Milt...stay with the boy. You know what to do if anything starts.

JASON
What is it?

McLEOD
Nothing for you to worry about. Just a little piece of unfinished business.

He returns to the front of the porch and waits for Cole.

141. INT. MAUDIE'S APARTMENT - (NIGHT)

The back door opens silently. Very quietly and carefully, Bull and Mississippi come in, followed more slowly by Harrah.

142. EXT. STREET - (NIGHT)

Cole has pulled up the wagon in front of the saloon.

COLE
McLeod.

McLEOD
What's on your mind, Thornton?

COLE
You and I left a certain question unanswered. We'd both hate to have to go on wondering. You came to find out?

142. (Cont'd)

MCLEOD

I almost believe you mean what you're saying. But you're no left-handed gun.

COLE

Give me time to get down off this wagon, and we'll see.

MCLEOD

You know what you're asking me to do.

COLE

Call it professional courtesy.

MCLEOD

If you put it like that, I guess I can't refuse. Take all the time you want.

143. MCLEOD

watching him, knowing better than to offer any help. His face reflects profound admiration.

144. INT. MAUDIE'S APARTMENT - (NIGHT)

Bull and Mississippi and Harrah looking through into the main room of the saloon. Milt is by Jared but looking toward the street, his back toward them. Jason is also watching. The three draw back.

MISSISSIPPI

Only one man in there, beside Jason...

HARRAH

All right, Bull, it's your turn.

Bull goes Indian fashion into the hall and shoots through the arch at Milt's back.

145. EXT. STREET - (NIGHT)

A sudden scream from inside as Milt is transfixed. Cole grabs the hidden rifle, falls to his knees and shoots under the wagon, hits McLeod, is hit himself in the leg.

146. INT. SALOON - (NIGHT)

Jared now crouched on the floor. Mississippi and Bull running forward, Harrah behind them. (Does Bull have his rifle as well as the bow?) Mississippi's sawed-off blasts through the window. Harrah fires through the door, Bull shoots with whatever he has. Jason has dived for the floor. The two men outside are down, finished.

147. EXT. STREET - (NIGHT)

McLeod is down, but still alive. He is lifting his gun to get Cole, when Cole fires from the ground, hits him. Bull and Mississippi come out on the porch.

148. INT. SALOON - (NIGHT)

Jason makes a frantic attempt to get Milt's gun, has it in his hand, when Harrah shoots him.

149. EXT. STREET - (NIGHT)

The MacDonalds come tearing down the street. Maudie is in the buckboard with the women. She jumps out and runs to Cole. Mississippi is beside him.

MAUDIE

Cole...

COLE

It's just my leg...the bum one...
but by God I can feel it...

MAUDIE

Oh, Cole, you damn fool idiot...

The MacDonald men have gone up to the saloon, followed by the women. Harrah comes out with young Jared, now untied. Bull is checking the casualties. He looks up from McLeod.

BULL

This one's still alive...

MCLEOD

Don't worry, I'm all through.
Thornton --

149. (Cont'd)

COLE

Yeah?

MCLEOD

You didn't give me a chance.

COLE

I'm sorry, McLeod. You were too good to give a chance to..

MCLEOD

Thanks. That was the nicest thing you could have said.

He dies.

Cole, in the street, is trying to get up, Mississippi and Maudie helping him, as Harrah comes up.

HARRAH

Well! You look fine.

COLE

You've got a great sense of humor.

HARRAH

A little exercise was just what you needed. Get your mind off yourself. Look at that.

Cole realizes that he's using his arm pretty well now, ...he flexes his fingers, still stiff and clumsy but obviously returning to normal.

COLE

Oh, for...look at that. Now when I don't need it...

MAUDIE

Hold him, Duke. I'll get the doctor.

She runs off. Joey comes up.

JOEY

Thanks. Thanks, all of you.
Here let me help.

She gets on the other side of Cole, grins at Mississippi across him.

COLE

I guess you're going to have to get rid of that hat now.

10-14-65

(Continued)

149. (Cont'd)

MISSISSIPPI

Why?

He reaches up and finds that the whole crown has been blown out of it.

DISSOLVE TO:

150. INT. MAUDIE'S BEDROOM - (DAY)

Cole propped up in bed, is holding Maudie and kissing her. Harrah comes into the doorway, looks at this. Bull is with him, has his bugle.

HARRAH

Well, the operation seems to have been a great success.

MAUDIE

Oh, it was. Doctor says he'll be fine now.

COLE

With the right kind of care. Why don't you run along and tend to your sheriffing?

HARRAH

(Taking Maudie
by the arm)

Because you cleaned up the town so good there's nothing to do. And I'm still on the sick list, so share the nurse, brother.

(To Maudie)

Or we can always get ourselves another girl, you know.

MAUDIE

Don't be too sure. Nobody else would put up with you two. What's all that?

SOUNDS of quarreling outside. They look out.

151. EXT. STREET - (DAY)

Mississippi and Joey. He has a new hat.

10-14-65

(Continued)

151. (Cont'd)

MISSISSIPPI

Well now what's wrong with this one?

JOEY

I just don't like it, that's all.
You've got the darndest taste in
hats.

MISSISSIPPI

Well, you should talk. The way
you wear your hair...

JOEY

What's wrong with it?

MISSISSIPPI

Nothing...if you don't mind look-
ing like a wild pony that's never
been combed.

She slaps him. He slaps her back.

MISSISSIPPI (Cont'd)

I told you not to do that.

JOEY

All right! All right! Just keep
at me and maybe I'll learn.

152. INT. MAUDIE'S ROOM - (DAY)

They're laughing as Joey and Mississippi walk away.

COLE

That's something he wasn't look-
ing for in Eldorado. Just a
nice quiet girl.

Bull lifts the bugle.

153. EXT. STREET - (DAY)

Joey and Mississippi walking away, apparently still
quarreling, into LONG SHOT, as Bull's bugle sounds
Taps,

FADE OUT.THE END